Graphic Story WORLD

COMIC BOOKS · UNDERGROUND COMIX · ANIMATION · BOOKS · REVIEWS · COLUMNS

Jerry De Fuccio & Mart Bailey's "Alias...The Owl"

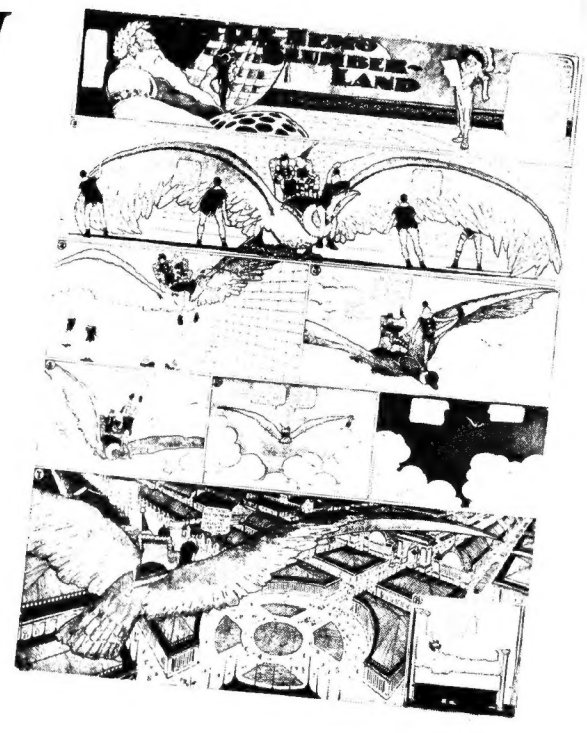
September · 60 Cents

Norman Mingo

LITTLE NEMO IN SLUMBERLAND

A Poster 12, December 31, 1905
17 x 22, printed in light violet
$ .50 + $ .25 per order

Winsor McCay (1880 - 1932)is best known as the creator of *Gertie the Dinosaur* the first successful animated movie, in 1909. He created *Little Nemo in Slumberland* in 1905. Unguestionably the most imaginative and best drawn of all comic fantasy strips, it was immensly popular until 1911 when McCay was hired away from the New York Herald by the Hearst Organization. Requests for the return of *Little Nemo* continued to be made over the years until finally, in 1923, McCay was rehired by the Herald where he returned *Little Nemo* to the comic pages. Micro Chromatics now makes available this long sought for material in various film (color slides & color microfiche) and paper (posters & books) formats.



B Poster 29, April 29, 1906
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LITTLE NEMO IN SLUMBERLAND SLIDE SETS

Also available are 35mm full color slides of the entire Little Nemo Sunday pages. Sold in sets of 5 slides for $2.50, below are listed some of Winsor McCay's most famous sequences. In all, over 150 Little Nemo pages are available in this format. Write for further information.

C
Witch of Slumberland

The Witch of Slumberland is called upon to scare off Flip who is annoying Nemo and the Princess. Her ability to change her shape and that of things around her make these pages truly treasured items. Available in sets 12, 13, and 14 ($7.50).

D
Befuddle Hall

When Little Nemo and Flip enter Befuddle Hall, they find themselves in a place where the senses are not to be trusted. Winsor McCay makes full use of his incredible knowledge of perspective in these pages which are contained in full in slide sets 24 and 25 ($5.00).

E
To the Moon and Mars

In 1910 Winsor McCay had Little Nemo fly to the moon and then to Mars in a truly unique air-ship. Finding the moon inhabited by giants, the crew flies on to Mars following a giant bird. This adventure and what they find at Mars is included in slide sets 47, 48, and 49 ($7.50).

F

THE ADVENTURES OF LITTLE NEMO IN SLUMBERLAND reprints 46 of the earliest pages of Little Nemo's adventures in Slumberland. Printed in pages of red, green, blue, or olive, this book is available for $2.95.

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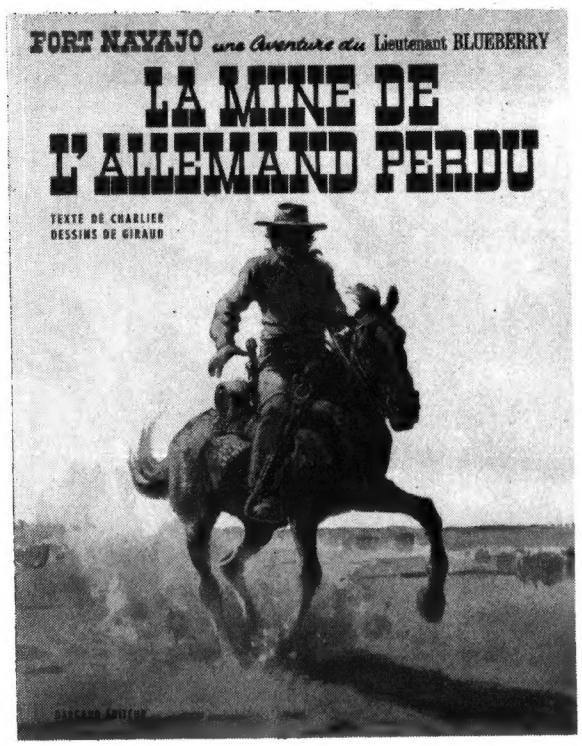

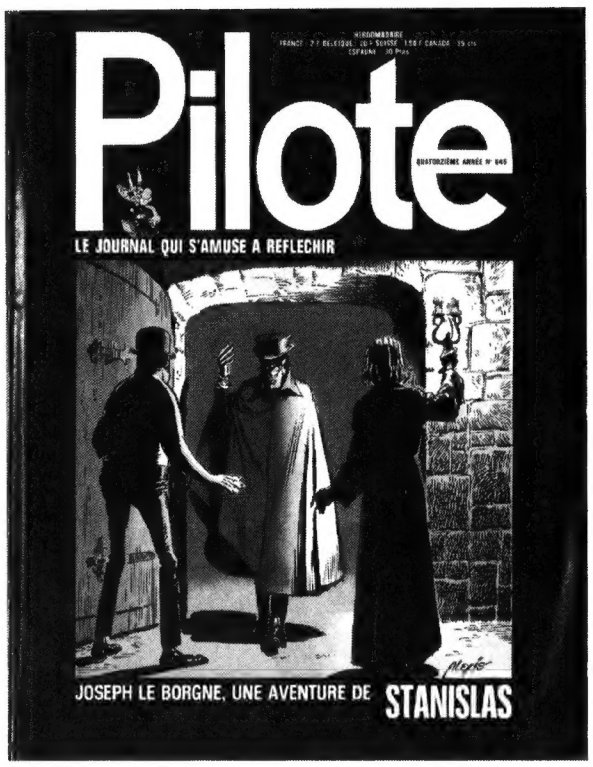

The **LIEUT. BLUEBERRY Series**, by Jean-Michel Charlier & Jean Giraud. V.11, **LA MINE DE L'ALLEMAND PERDU (THE LOST GERMAN MINE)**. "Prosit" Luckner denies he's a murderer, but nobody believes him. But is he also lying about knowing the secret location of a lost gold mine, or is he for once telling the truth? His story is convincing enough to persuade Jimmy McClure to let him out of jail. Mike Blueberry has to ride hard to reach his foolish deputy ahead of the bounty hunters trailing them toward the Superstition Mountains in renegade Apache territory -- or before Luckner decides he no longer needs his new "partner". The 11th and newest **BLUEBERRY** volume shows a steady improvement in the already superior quality of both Charlier's scenario & Giraud's art. The series is 48 pages in color, 9" x 11½", hardbound, in French, $2.75 a volume. GRAPHIC STORY BOOKSHOP currently has:

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■

PILOTE A weekly French comic book and MAD-type satire magazine (52 pages), containing the original serializations of the latest adventures of such popular strips as ASTERIX, LIEUT. BLUEBERRY, LUCKY LUKE, PHILEMON, RUBRIQUE-A-BRAC, TIME IS MONEY, VALERIAN, etc. Six-month subscriptions for $13.80; one-year subscriptions for $25.40; two-year subscriptions for $49.20.

■

The RIC HOCHET Series, by A. P. Duchateau & Tibet. V.12, **LES SPECTRES DE LA NUIT.** A cryptic message from a psychic phenomena researcher in an isolated Alpine village gives Ric an excuse to take a case that he expects to solve with ease and turn into a skiing holiday. But the invisible menace begins to claim real victims, and Ric and Inspector Bourdon are hard-pressed to discover its real nature before the villagers of Malemort are all struck down. Alien invader or human criminal? Is the flamboyant "psychic expert" a hoaxter or another victim? The **RIC HOCHET** series of detective adventures won the 1971 TINTIN readers' poll as the most popular strip in the journal, thanks to Tibet's crisp artwork and Duchateau's clever mystery scenarios in the classic whodunit style. The books are 46 pages each, in color, 8 3/4" x 11½", hardbound, $2.75 a volume. **GRAPHIC STORY BOOKSHOP** currently has:

RH11 CAUCHEMAR POUR RIC HOCHET / NIGHTMARE FOR RIC HOCHET (1970)

RH12 LES SPECTRES DE LA NUIT / THE SPECTRES OF THE NIGHT (1971)

(NOTE: Since somebody's sure to ask, the Tibet-Duchateau RIC HOCHET strip began in the Belgian TINTIN in 1958 -- the same year that Stan Lynde began his RICK O'SHAY for American newspapers. Just coincidence.)

■

TINTIN A weekly Belgian (French-language) comic book (64 pages), containing both serialized adventures and complete-in-one-issue stories. A total of over 30 strips ranging from realistic adventure heroes (SF, Westerns, etc.) to funny-animal and gag series. BERNARD PRINCE, BRUNO BRAZIL, CHEVALIER ARDENT, COMANCHE, DANI FUTURO, LUC ORIENT, OLIVIER RAMEAU, LES PANTHERES, RIC HOCHET and many more. (No adventures of TINTIN himself since 1967; Hergé's retired.) A current feature is THE WORLD ENCYCLOPEDIA OF COMIC ART, covering all artists, comic magazines, series titles, major characters, etc., serialized two pages a week and expected to take five years to complete. (They've just begun the B's.) Six-month subscriptions for $12.00; one-year subscriptions for $23.50; two-year subscriptions for $46.25.

■

THE SHADOW MAN, by Takao Saito. The unwilling guinea-pig of a scientist creating an organization of super-criminals escapes and uses the powers forced upon him to destroy the gang. A reasonably realistic SF/superhero novel of the secret-agent type. Western readers may be intrigued by the sinister round-eyed Occidental villains. 3 vols. (687 pages), 4½" x 6 7/8". Paperbound. In Japanese. $5.00.

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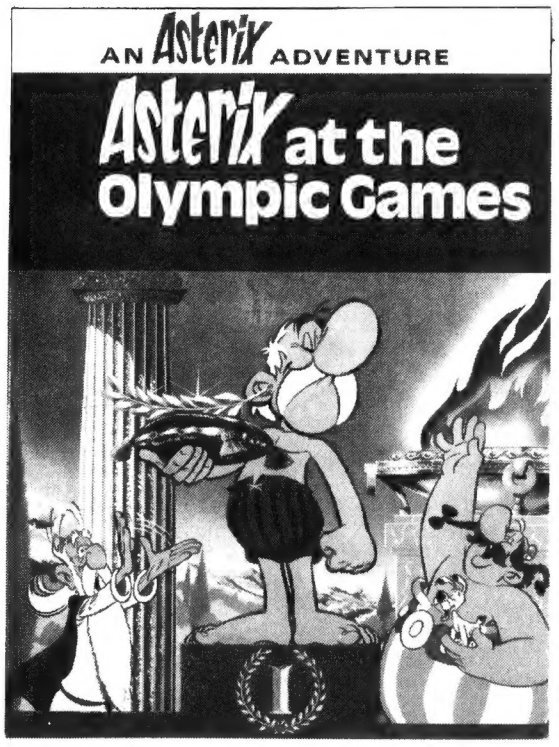

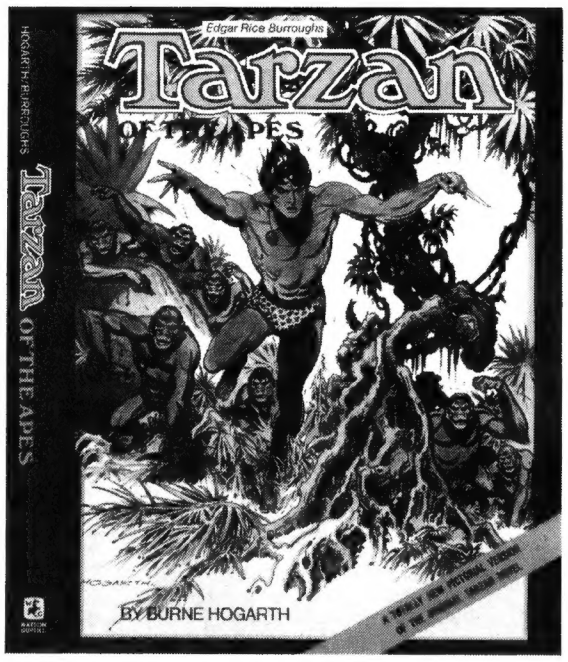

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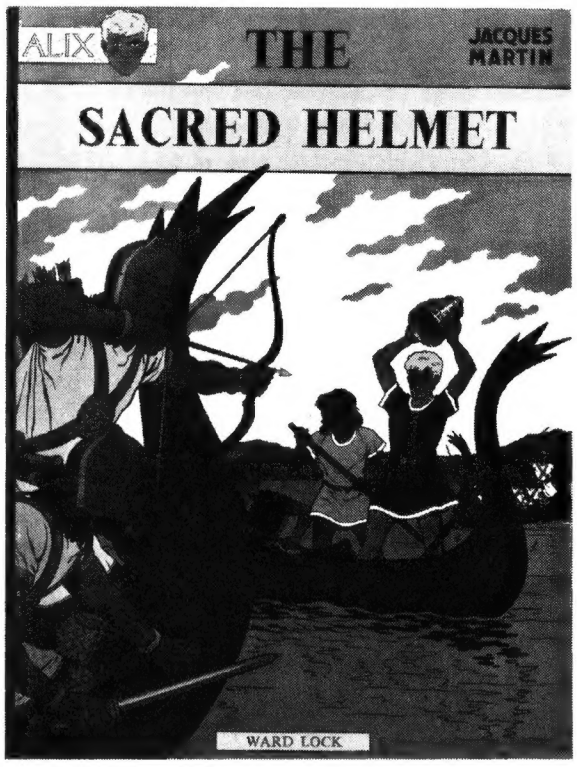

The ASTERIX Series, by René Goscinny & Albert Uderzo, translated into English by Anthea Bell & Derek Hockridge. V.12, **ASTERIX AT THE OLYMPIC GAMES**. The Romans are going to the Olympic Games in Greece to win the sporting events for the glory of Caesar. When Asterix and his friends learn of this, they decide that with their magic potion it would be silly not to enter themselves for the glory of Gaul. The Romans are despondent until they learn there's a rule against artificial stimulants and the potion is banned. Asterix and Getafix must come up with a new plan fast! Classic comedy fans will enjoy the "guest appearance" of Hugh Herbert in Uderzo's artwork as the Roman trainer. (Herbert has tried to win the Olympics by cheating before, of course.) The ASTERIX series is 48 pages in color, 8 3/4" x 11½", hardbound, in English, $2.75 a volume. GRAPHIC STORY BOOKSHOP currently has:

AS1 ASTERIX THE GAUL (1961, translated 1969)
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AS10 ASTERIX THE LEGIONARY (1967, 1970)
AS12 ASTERIX AT THE OLYMPIC GAMES (1968, 1972)
AS14 ASTERIX IN SPAIN (1969, 1971)

The missing numbers haven't been translated into English yet.

■

The ALIX Series, by Jacques Martin. Set at the same period as the **ASTERIX** series (50 B.C.), the ALIX volumes are a series of realistically-drawn adventures featuring a Romanized Gallic teen-ager who travels to the far corners of the Roman world in the service of his adopted nation. Two volumes have now been translated into English. **THE SACRED HELMET** tells of a struggle to regain a throne in an Assyro-Parthian kingdom, while **THE BLACK CLAW** is a tale of vengeance and a hidden Carthaginian colony on the West African coast. Martin's art can roughly be described as a cross between that of Hergé and Hal Foster. **GRAPHIC STORY BOOKSHOP** has both English translations of the 64-page, full-color, 9" x 12", hardbound albums for $2.75 each.

AX4 THE SACRED HELMET (1957, trans. 1971)
AX5 THE BLACK CLAW (1959, trans. 1971)

(NOTE: The back covers list four albums in English, but the publisher informs us they have decided not to issue the other two, **THE LOST LEGIONS** and **THE ALTAR OF FIRE**, at this time.)

■

SPECIAL! Now ready for immediate mailing: **TARZAN OF THE APES**, drawings by Burne Hogarth, text by Edgar Rice Burroughs, adapted by Robert Hodes. Introduction by Maurice Horn. Hogarth's *entirely new* retelling of the origin of ERB's classic character. Two years in the making. 160 pages, full process color, 8 3/8" x 10 7/8", hardbound. Superb art. In English. $9.95.

■

CHARLIE A monthly French semi-underground comic (68 pages) with about 1/3 original material, 2/3 reprints of foreign comics, including American (Capp, Feiffer, Hart, Herriman, Schulz, Shelton, etc.), British (Dickens, Jordan, Smythe, Tidy, etc.), and Italian (Buzzelli, Crepax, etc.) One-year subscriptions (12 issues) for $8.20. Back issues 90¢ an issue; currently available, assorted recent issues.

■

The GORDO Series, by Gus Arriola. Fans of the popular newspaper strip "Gordo" will enjoy this new series of eight paperbacks, featuring all of its favorite characters. Each book is newly drawn for this edition and comes sealed in cellophane. The **GORDO** series is 64 pages in color, 6¼" x 4¼", paperbound, in English, $1.95 a volume (or the full set of eight for $15.00). GRAPHIC STORY BOOKSHOP has:

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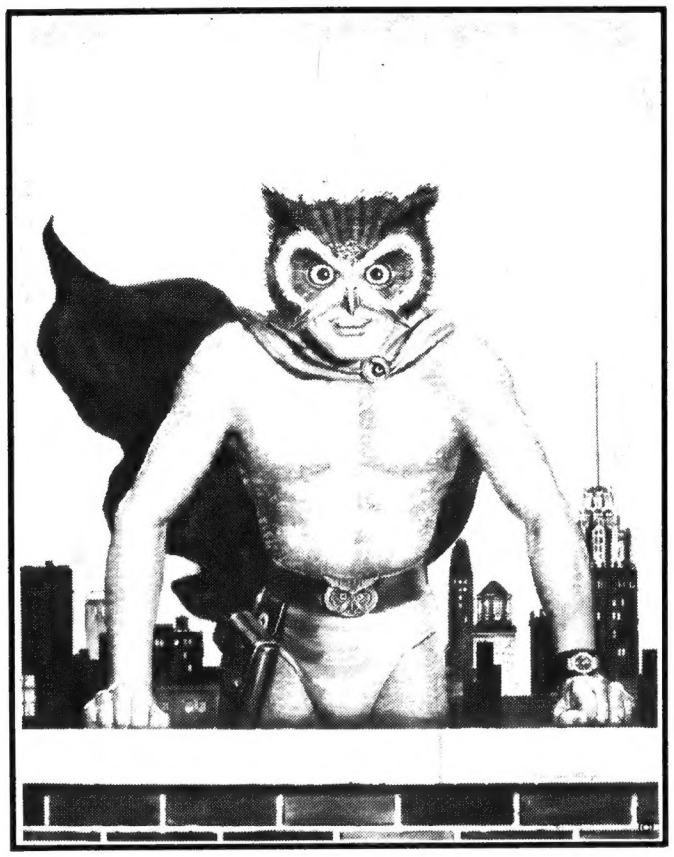
Graphic Story WORLD FOR SEPTEMBER



COVER: The Owl, by Norman Mingo, from the character design by Mart Bailey. *The original painting——in full color——was commissioned by t h e co-creator of T h e Owl, Jerry De Fuccio, in 1971. Principally known today as* Mad*'s cover artist, Norman Mingo is a veteran illustrator, now in his "spry seventies."*

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Richard Kyle, Editor & Publisher

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Shel Dorf's "An Interview

One of the most literate and skillfully drawn comic strips appearing today is "Mary Perkins, On Stage." Its creator is Leonard Starr, a native New Yorker who began his career drawing comic books in 1943. Winner of the coveted "Reuben" award, he continues to maintain an exciting storyline and the highest degree of craftsmanship in illustration. I've collected his strip since the beginning in February 1957. The production of a strip of this quality is an enormous task. Meeting the man behind it proved to be a most interesting and pleasurable experience.

::

Q: *For years there was a jinx connected with show business strips. Many had been tried and they all met with failure. How did you manage to sell the idea to the syndicate?*

Starr: There was a jinx. When I took "On Stage" up to the News Syndicate, I'd taken about nine other ideas, too, which I preferred, that I'd developed for King Features. They were sort of hanging in the balance, so I took the entire slug up there.

I would have just as soon not done a show business type of strip. It seemed to be as limited as the jinx implied—a lot of backstage scenes with ropes hanging, empty seats, and that sort of thing. Also the prospect of dealing with audiences to a great degree. You know, you have to draw all those people. That takes a great deal of time. Then, too, my orientation was in terms of adventure strips about a teenage boy—say, for example, what "Terry and the Pirates" meant to me when I was in high school and beyond. I had no lean to a human relations type of strip. I'd done a great deal of romance illustration and whatnot and also a lot of advertising with people getting kissed because they just bought a new refrigerator, but dealing with the inside emotional problems of a woman is difficult for any man.

I think Dale Messick, for example, is a primitive genius. She writes a very loose story, it's barely connected and not too terribly well drawn, of course, yet it does very well because she's tuned in on the feminine psyche. There's a fantasy life that only a woman understands, that a man will never penetrate . . .uh, possibly he'd never even want to penetrate it because it's rather difficult for the average man to *read* "Brenda Starr." She's doing something I could never do.

We could possibly do the MGM type of story with romance and love and that sort of thing, but I don't think the subject itself is too attractive to men. The great romantic writers were Vina Delmar, Faith Baldwin, and Kathleen Norris when that had its vogue. Usually my wife or friends' wives when they read mystery stories will read ones by female writers.

Q: *Yet you do have a believable woman's dialog in the strip. How do you do it?*

Starr: Well, if there is an answer it's a little too Freudian for these purposes. I remember reading a critique on Dostoievski, who's considered to be generally the second greatest writer to Shakespeare, and the analysis is that he was able to delve into more sides of his personality.

Q: *How much of the dialog in "Mary Perkins" comes from your experience and your socializing? Do you know many people in the theater?*

Starr: Oh, I know them. And a great many of my characters come from people I know. Sometimes a story will come from a bit of show business gossip about what somebody did to somebody else, or with somebody else. That can be the germ of a story I can take off on.

Q: *I haven't read too much about your early career...*

Starr: Well, in my case, I got into comic books when I was going to Pratt Institute. There was a notice on the bulletin board saying that a comic book house needed artists and I went up there and got work immediately. I've been sort of doing it ever since.

Q: *What year did you go to Pratt?*

Starr: That was 1943. I graduated from the High School of Music and Art in '42. That was the best you could get in those days.

Q: *Were there any teachers at Pratt who particularly influenced you?*

Starr: No. They were all pretty bad. You remember this was during the Second World War and all the good instructors were off in the Army. What was left just sort of went through the motions. I suppose they could have taught you if they still had the impulse, but it was very difficult to get anything out of them.

It was during the Depression, still, and you didn't fool around in those days. You learned how to do something and the point was to make a living. So when I felt I wasn't learning a great deal, I quit in the middle year. It might be better now, but I doubt it. I've been lecturing at several schools and I don't see much being taught. Certainly not in terms of actual draftsmanship. I've spoken at schools that teach *distortion.* Now since distortion is by definition a deviation from the norm and you don't know the norm, I'd like to know what it is you're distorting. This bothers no one, absolutely no one. This gives them free rein to their creative energies and they are not encumbered by facts.

Q: *Let's talk a little about Mary Perkins. You started her off as a naive small town girl who came to New York after winning a few beauty contests. She used up her savings taking acting class-*

© The Chicago Tribune

with LEONARD STARR"

es, then was discovered by an unbalanced director who tried to mold her in the image of his lost love. From that debacle she took a job as cigaret girl in a night club, was chosen on a bet by some photographers who claimed that a good picture spread in their magazine could make a star out of anybody, and fell in love with her photographer, who was her future husband, Pete Fletcher. Her career picked up with the ingenue part in a play, a season of summer stock, and she went to Hollywood to find herself in the clutches of a meglomaniac producer with a Napoleon complex, was rescued by a gentleman gangster and returned to Broadway. All this happened in the first year of the strip.

You then surprised everyone by making your heroine a married lady, in defiance of the cliche of the heroine remaining single through a series of romances. With the strip moving that fast, I've often wondered what she'll be like ten years from now...

Starr: If I'm still doing it ten years from now...

It's hard to say, since a comic strip is absolutely contemporaneous. In other words, they live their own lives every day as we live ours. I've had some ideas for backstage murders and things like that, but I sort of shy away from it even though it's within the things I like to do, using dramatic compositions, etc. In a murder it's usually a whodunit and when the murderer is found it's the end of the story. If another dimension can be added to it I'll probably do it. It's more fun than people just yelling at each other or being unhappy and suspicious.

Q: *Your fan mail—what's it like?*

Starr: Well, usually they write to "Mary." I'm just the medium between her and the public. Most of the letters are very good and very literate. Occasionally I'll get a letter about having the ropes on a boat go the wrong way or something like that. There's always an expert on something.

I had a whole Russian episode with Volkov being a sort of negative hero, but certainly not a villain. Yet I got absolutely no mail charging I was pushing the Russian point-of-view or making the enemy feel heroic. I had a story about a Chinese and his daughter and the only anti-letter I had was from a woman's group in San Diego that was concerned with their husbands fraternizing with the native personnel in Vietnam. It seemed to them I was making the natives seem like decent human beings, making any diversions with them seem all right.

Q: *Mary has gone to Hollywood a few times and she invariably meets some pretty ruthless people. What is Hollywood's reaction to these stories?*

Starr: Hollywood wouldn't react to it. They've done parodies on themselves. They don't take themselves that seriously. If it's good boxoffice, it's good for business and you can say anything.

Where I do have reactions is with professional groups. They want us to believe all lawyers are true blue. There are no shifty lawyers. All doctors are magnificent surgeons. Nobody slips. So you have to be careful with that, although I'm not. They send me letters and all that, but if I have a sneaky lawyer then he's a sneaky lawyer.

Q: *Will you ever have Mary win an Oscar?*

Starr: That's a little tricky. I've had her win an equivalent of the "Emmy"—and the reason was that it came at a time in her life when Pete was being detained by Morganna D'Alexias who is up to no good at all times. I wanted it by way of contrast. He was late for her award. I used it for a dramatic point.

As to the Oscar, I want to be very careful about her status. You see, I don't see her as a "superstar." I see her where Janet Leigh was throughout her career. She's always competent, you always liked to see her, but there wasn't that wild abandon a Marilyn Monroe or an Elizabeth Taylor generated. Her life would become so complicated on that level that I couldn't write the kind of stories which maintain interest over long periods of time. I mean, after that ...then what?

Q: *Mary has had to suffer some indignities in her career...*

Starr: The theater is a jackpot business and you have a great many people aspiring to that of which very few will make it. Whenever the jackpot is higher, the greater are the indignities you have to suffer in reaching for it. Too much sensitivity to that will get you out of the business very quickly. I suppose what they have to do is focus on the point of stardom ultimately, that they will become professionals and that will all be behind them. It's a part of the game.

Q: *Has your syndicate ever censored your strip or made any restrictions on you?*

Starr: They're pretty good on that. I've dealt with subjects much more controversial than my colleagues in the News Syndicate because of the nature of the strip.

I think "Winnie Winkle" has dealt with ... No, I don't think she's gone as far as I did when—this was some time back—I had the Negro voice coach in the strip. They said, "Well, Leonard's doing a show business strip and there are a lot of Negroes in show business," and that was that. It cost me a few papers, but this is a matter of accuracy if not integrity. You're either doing it or you're not.

Q: *I remember that story. It was a breakthrough at the time. I remember seeing an out-of-town paper, however, that gave him a pink flesh-tone in the*

Sundays.

Starr: Is that right? I hadn't heard of that. My point was to make him a totally accepted member of the community. There was no mention of his race. The character was modeled after Phil Moore who's one of the best known figures in music. So I handled it precisely that way. I made no pitch for civil rights.

Q: *What is your work week like?*

Starr: Well, it's a minimum of a fifty hour week and there are obligations that have to be met in terms of going out to different cities, making appearances, meeting with editors, and research problems. I have to work around that as well. In terms of actual working time of writing and drawing the strip, it's a minimum of fifty hours. Very often it goes beyond that. It's a long week and the worst thing about it is that it's very sedentary. You know that's a long time to spend sitting down.

One of the problems for any creative person is that he doesn't get enough time to get out and experience new environments and situations. The writer is only a filter between his experiences and his audience. He strains it through his own personality and the result is what comes out. Now, if not too much is coming in, then what have you got coming out? That becomes a big problem. These things have to be regenerated. Impressions have to be garnered. If you don't get a chance to do that then you are reliving experiences from before and that's too confining.

Q: *Do you think the public appreciates what a cartoonist goes through to produce their few seconds of entertainment each day?*

Starr: I think the public should feel that there's a sense of ease of execution. If Heifitz sounded like he was sweating and groaning over every note then ninety per cent of the effect would be gone.

Q: *How do you go about composing your squares?*

Starr: In terms of compositions, they're actually very square. That's because I aim for clarity. If you get a lot of tricky angle shots and things, it becomes too difficult for the average reader to follow. They will tend to skip it after a while. I'm mainly interested in composition in terms of the contact between the eyes of the people who are speaking. The inter-relationship between what was said and the reaction to it is the important thing. The drawing should be half the writing.

Q: *What type of materials do you work with? Any particular pen points or brushes?*

Starr: My working methods are not too important or too dramatic. I draw it with pencil on three-ply bristol board, then I ink it with a Windsor Newton #3 brush, and that's the ball game!

Q: *How do you handle the writing end?*

Starr: I'll write a week at a time and sometimes it will take half a day, sometimes two days. I generally know where I'm going, although sometimes a different direction will indicate itself and then I'll take it a different way.

Q: *How does it get from the studio to the final newspaper reproduction?*

Starr: When I'm through with it a messenger picks it up and takes it to the News Syndicate on 42nd Street. They engrave the dailies here and send the Sundays to Chicago to be engraved there for some reason. Then the one-third page size goes to the plant in New Haven.

That third size is beginning to bug me. It hasn't bothered me for years, and then the fact that one panel is dropped and an inch—well, it's about an inch and a quarter—is chopped off the original, the bottom and sides getting cropped, disturbs me. Having to compose within these limitations is beginning to bother me terribly. Possibly I've drawn all the compositions I was meant to do. It gets very tough to set them up in a way that pleases me.

Q: *Does the Syndicate require you to write your continuity so that someone reading just the Sundays or just the dailies can follow the story?*

Starr: Yes, to a degree it should make sense. Of course, they shouldn't be able to follow it with any depth from Sunday to Sunday because otherwise there'd be no temptation to buy the dailies. The same with Saturday to Monday. If you can follow the story, then why buy the Sunday? I can think of about two papers which carry it either daily or Sunday only.

Q: *You've reached the pinnacle of success in your career, yet it seems to be like having a tiger by the tail. That space in the newspapers has to be filled three hundred and sixty-five days of the year. How do you keep yourself from feeling trapped?*

Starr: Well, I know many guys who are perfectly satisfied to keep doing this same thing. Chester Gould is, I know. He's just about as happy doing "Dick Tracy" now as when he started. Some guys are not. I'm one of them. I have no intention of finishing my life out doing "On Stage." I think the trick is to keep your interests as broad as possible, so that you can go off in as many directions as possible.

I've had some flattering offers from television to create series and that sort of thing. Also some film work, the artistic side as well as the writing side. So we'll see. Anything that takes so much time as this has got to be debilitating in terms of just donkey labor. There are a great many motions I go through. There's just so many times I can draw hair and stay fascinated with it. Yet all the strokes have to go into it in order for it to *be* hair.

Q: *Don't you have an assistant for those things?*

Starr: No. My assistant does the backgrounds. But all the figures are mine. I write it completely, lay it out, and draw the figures completely. Then my assistant does the backgrounds. With me it's a matter of keeping my own abilities honed. If I let them go then I'd be doing something else. You rust unless you're doing something.

Q: *Do you think cartoonists need a union?*

Starr: I think they need *something*. We're probably the only unorganized group of professionals in this organized society, and that's pretty foolish.

We don't own our own property. We haven't fought for it, either. Probably the time has come for some legislation to be enacted. In France, for example, you can't sell your own property. It's against the law to sell works of the imagination. However, we do get pretty fair shakes from the syndicates in terms of royalty splits, etc.

Q: *Your strip has been running now for years, and there have been some really exciting stories, not to mention the thousands of beautifully drawn panels. What are the chances of some publisher printing an "On Stage" comic book? It's bound to be a winner.*

Starr: I don't know. The Harveys did a beautiful job on comic books of newspaper strips at one time, then the bottom fell out of it in the early days of television. Perhaps the time is ripe for it again. I don't know. That sort of thing is popular in France and Italy and they sell beautifully.

Q: Leonard, it's been a great pleasure talking with you.

Starr: Thank you very much. Shel. It's a pleasure!

=Shel Dorf

HAHAHAHA HAHAHA HAHAHA
MAXIMUS! FOR HEAVEN'S SAKE! WHY ARE YOU LAUGHING?
LEONARD STARR
BECAUSE IT'S FUNNY! "THE MAN WITH THE PLASTIC FACE"! "THE MASTER OF HORROR MAKE-UP"! IF THEY ONLY KNEW!!
IMAGINATION ALONE COULD NEVER DEVISE ANYTHING MORE HORRIBLE THAN MY FACE ... WITHOUT ANY MAKE-UP!

An important episode in the story that introduced Maximus, one of Leonard Starr's most famous characters.

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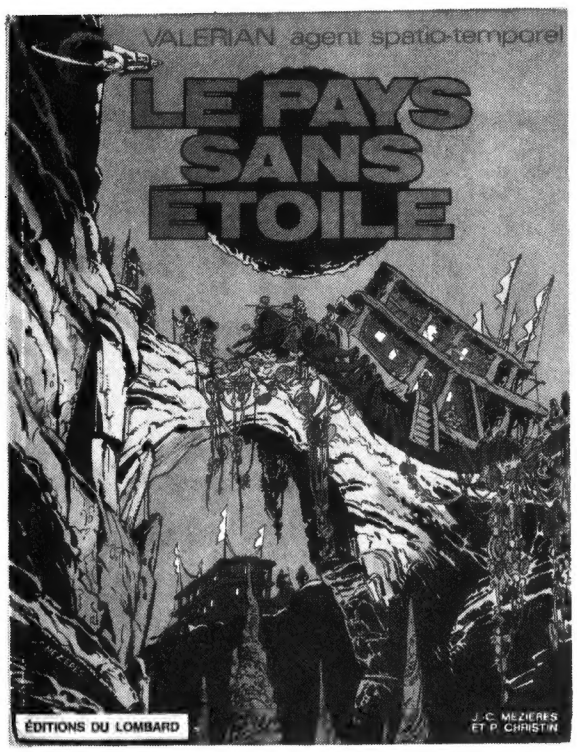

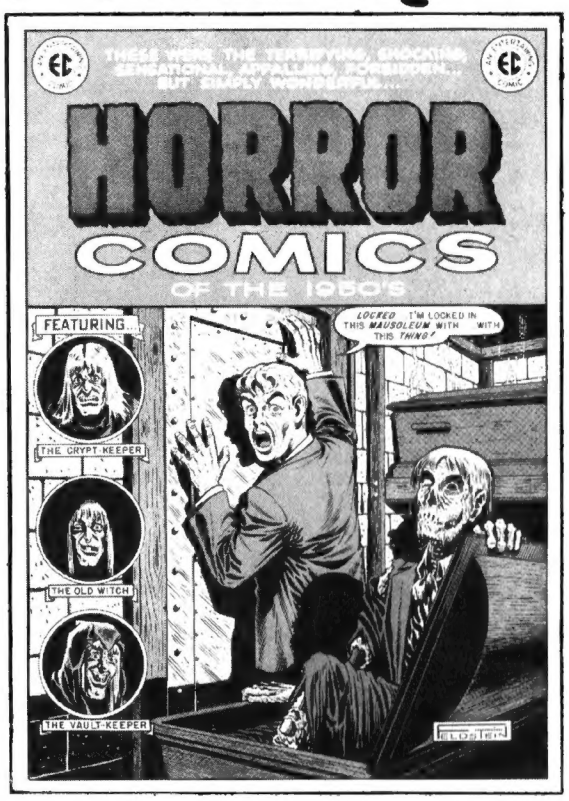

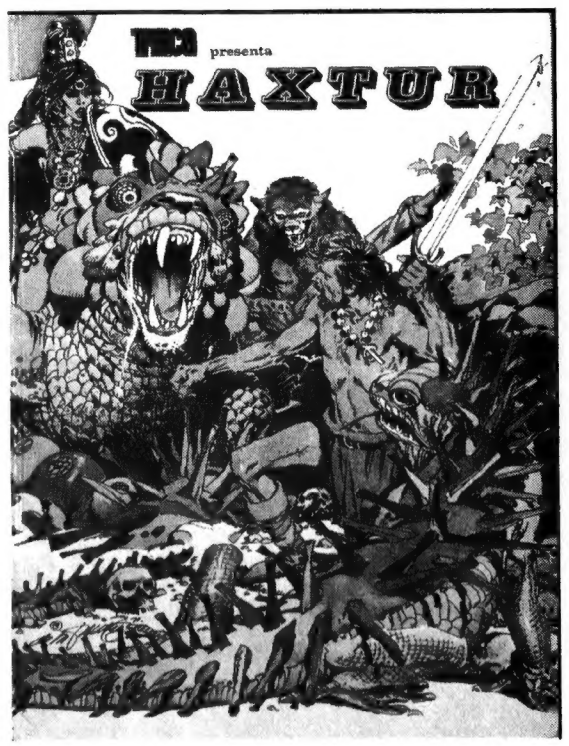

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The HAXTUR Series, by Victor de la Fuente. V. 1 & 2. In this heroic fantasy series, Haxtur, the symbolic Everyman, must venture upon an endless quest through an eerie landscape peopled by robots and witches, monsters and tyrants. This is a collection of a lengthy series of six-page episodes from Spain's TRINCA magazine, in which Haxtur fought a different menace each issue, all of which together were meant to reveal a hidden Universal Truth. Symbolism aside, de la Fuente's artwork is vigorous and powerful, and will be enjoyed by all fans of heroic fantasy art. The fact that this is the first Spanish comic album that the French have considered worth reprinting speaks for itself. NOTE: GRAPHIC STORY BOOKSHOP has lots of copies of the French translation of the first volume, and a very limited supply (we hope to get more) of the Spanish original editions of the first and second volumes. Unless purchasers specify a desire for the Spanish edition, we will send them the French. The two albums are 48 pages each in color, 8 3/4" x 11 3/4", hardbound, $2.75 a volume.

HX1 HAXTUR 1 (Spanish, 1971; French [subtitled LES PEUPLES DE LA NUIT], 1972)

HX2 HAXTUR 2 (Spanish, 1972)

■

PILOTE ANNUEL (1972). Beginning in 1972 the weekly **PILOTE** comic is publishing an annual collection containing the best of its features from the previous year plus an equal amount of new material. This first volume includes a mixture of comic art, textual, and photomontage features, which include a satiric look at France's comic censorship code (you thought that our CCA was bad?), a look at how Tarzan really learned the cry of the Great Apes (in English, French, and Ape, intermixed), and the s-f story "L'Artefact", by Gyr (reviewed in GRAPHIC STORY WORLD 5), plus material by Druillet, Greg, Mandryka, Mezieres, Hubuc, and **PILOTE**'s other top artists. 164 pages, color and black & white, 8 5/8" x 10 7/8", hardbound, in French, $5.00.

HISTOIRE DE LA BANDE DESSINEE D'EXPRESSION FRANÇAISE (HISTORY OF THE FRENCH COMIC STRIP), edit. by Claude Moliterni. A comprehensive study of original French and Belgian comic-book magazines, from the first in the early 1900s until 1972. Lengthy chapters on each of the current major comics, with sample illustrations from all important strips: ASTERIX, LT. BLUEBERRY, CORTO MALTESE, BLAKE & MORTIMER, TINTIN, LUCKY LUKE, BERNARD PRINCE, VALERIAN, SPIROU, RIC HOCHET, PIF, BRUNO BRAZIL, ALIX, LUC ORIENT, plus hundreds of others. 140 pages, 7 1/4" x 10 3/4". Paperbound. In French. $5.00.

■

TARZAN OF THE APES PICTURIZED, by Edgar Rice Burroughs and Harold Foster. This is a French translation of the 1929 ILLUSTRATED TARZAN BOOKS Nº 1 (Grosset and Dunlap), which reprinted Foster's newspaper strip from its beginning up to the conclusion of Burroughs' first novel. A collection of 300 panels of Foster Tarzan art, including all those that Kubert modeled the first issues of the DC comic book upon. Also 17 new pages of photos of Burroughs, Foster, Elmo Lincoln; reproductions from early editions; an informative introduction, and an extensive bibliography. 100 pages, 7¾" x 10 3/4". Paperbound. In French. $3.25.

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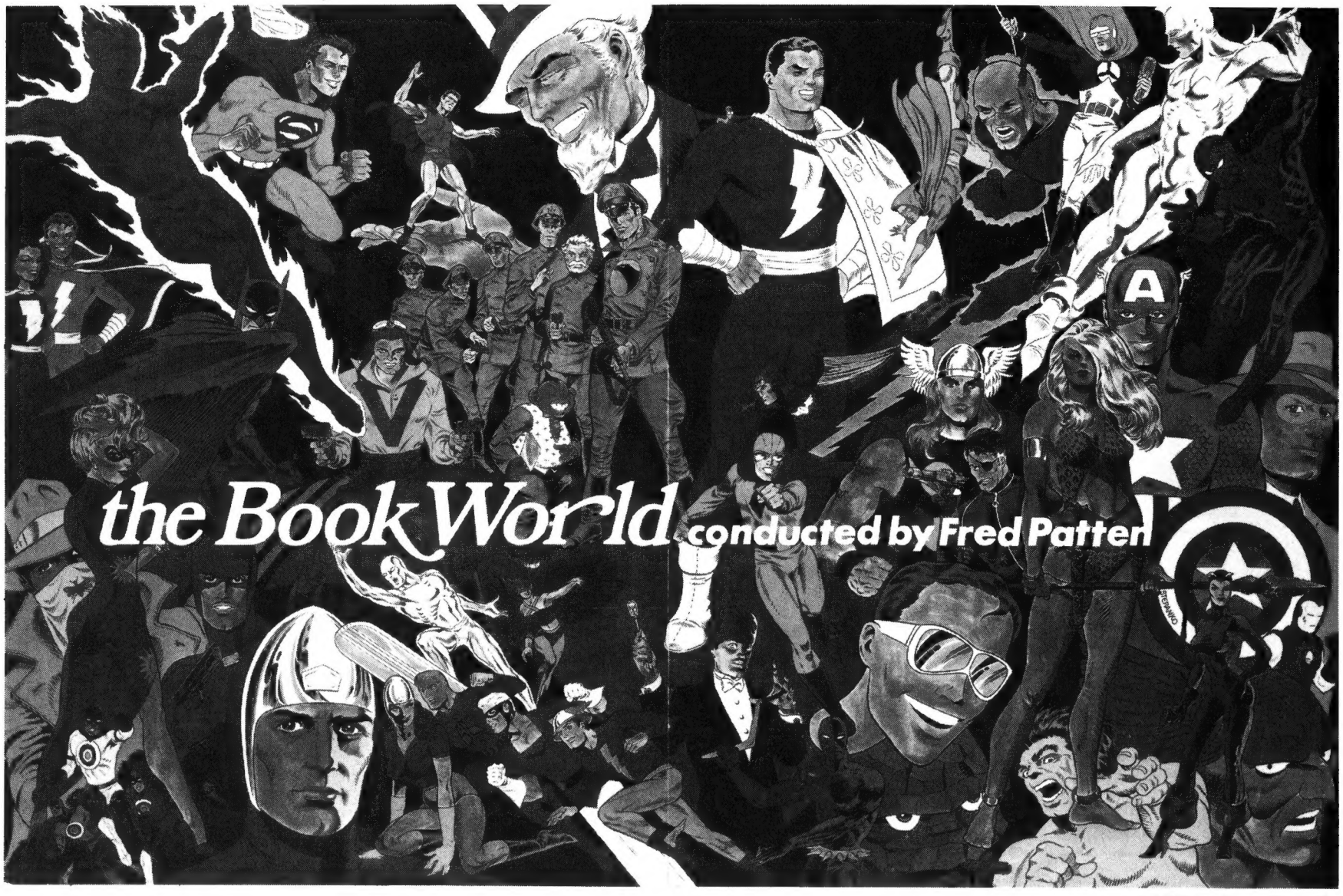

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Steranko's HISTORY OF COMICS, Cochran's EC PORTFOLIO TWO, Sadecky's OCTOBRIANA, Moliterni's HISTORY OF THE FRENCH COMIC STRIP...

THE STERANKO HISTORY OF COMICS, Volume Two. (Supergraphics, Reading, 1972; 128 pages, 10 9/16" x 14", paper; $5.25.) When ordering by mail, address: Supergraphics, 218 North 6th Street, Reading, Pennsylvania 19601.

THE WAIT HAS been worth it.

The long-delayed second volume of Jim Steranko's six-volume history of the comic book is out at last, and it is the best book of its kind yet published. After an interesting but erratic beginning with the first volume, which grew and grew until it burst out of its original complete-in-one-volume format, the *History* shows every promise of becoming a classic of its kind. Nothing as ambitious has ever been attempted in any other field of popular literature.

The research is solid, drawn from first-hand interviews, actual art-shop records, and dozens of half-forgotten magazines. Over 450 rare comic book covers are reproduced. And where it counts (as it does in the exceptional section devoted to Jack Cole), the writing is strong and effective.

::

Volume Two is divided into four main parts—Captain Marvel and Fawcett Comics; Blackhawk and the aviation heroes; Jack Cole, Plastic Man, and Quality Comics; and Will Eisner and The Spirit. With in-depth asides that provide a fully rounded picture of the early years of comic books, Steranko tells almost everything one could want to know about most of the creators and their creations—and occasionally (as in some long stretches of story synopses), a little more.

The full history of "Captain Marvel" is told here for the first time, including the *real* story of the long-rumored "ash can" edition of the first issue of *Whiz Comics* featuring "Captain Thunder," rather than Captain Marvel; the complete story of C. C. Beck, Captain Marvel's artist and unofficial editor, who more than anyone else make the Big Red Cheese the incredible success he was, and Otto Binder who wrote almost 60% of *all* the "Marvel Family" scripts; and the story of the DC-instituted lawsuit that seemed to put the Captain into limbo forever.

The records of Jack Binder's comic art shop, which with others of the era produced incredible quantities of comic book stories and whole comic books on contract to publishers, have been opened to Steranko, and the actual rates paid to shop staffers are shown for the first time. (For the "Captain Midnight" story "The Giant Glider," Frank Spranger received $28.50 for one page of roughs at $1.00, ten pages of pencil backgrounds at $.75, ten pages of pencil secondary figures at $1.00, and ten pages of pencil main figures at $1.00. For inking backgrounds, Walter Popp and four others got $1.25 a page. Jerry Landy, the letterer, was paid $.50 a page, plus another half dollar for the heading. The men who inked the main figures got a dollar a page.) And for the first time, name after shop artist name is told, and there are biographies, some lengthy, some brief, of many of them. Pete Constanza, Lou Fine, Reed Crandall, Mac Raboy—and many more—receive their due, at last.

We learn that Charles Biro created one of the most popular of all the aviation heroes, Airboy, as a favor to Hillman's Ed Cronin, while he was deep into editing and writing his own line of comics for Comic House, *Daredevil* and *Boy* and *Crime Does Not Pay*. There is the complete story of the founding of the Quality comics group—headed by Everett M. Arnold, one of the most ethical of all the comic book publishers—beginning with the creation of the *second* line of all-original comic books (the first was Major Malcolm Wheeler-Nicholson's, which became today's DC Comics). The little-known early-day superhero Master Man, Fawcett's second answer to Superman, has his day. Page after page of stories about Golden Age comic book heroes, artists, writers, editors, and publishers, many told for the first time. Original art by C. C. Beck. Model sheets for Captain Marvel Jr. by Mac Raboy. A huge, previously unpublished drawing of The Spirit by Will Eisner. It's a remarkable work.

But beyond the fun and excitement, there is a current of sadness and trag-

edy, of creative promises unfulfilled—for the history of American comic books is also the bitter story of an industry that has exploited the creator and not his creation.

Jerry Siegel & Joe Shuster, the creators of "Superman," received little more than page rates. C.C. Beck's "Captain Marvel" made millions for Fawcett Publications, but C.C. Beck, according to the *History of Comics*, seldom made as much as $200 a week. The list is long—name almost any creator—for virtually without exception no comic book creator ever retained any rights to his creations. Instead, they were owned by publishers, most blindly seeking a quick buck, ignorant of the long-term commercial potential of these extraordinary creations and fundamentally contemptous of their creators.

Instead of seizing the opportunity to exploit outstanding individual stories to the maximum, American publishers instead created mass-production art shops to milk the talents of the creators, who used their often immense gifts to bring transient life to too many stories too hastily written and too quickly drawn to endure beyond their newsstand date. Book publication was not even contemplated. The work of some of the most remarkable creators of our time was bought and sold as trash, and the *real* money-making potentials of their extraordinary inventions, mythlike creations who reflect the modern psyche in a way no other literary conceptions do, have been utterly thrown away.

Meanwhile, in Europe, the "Tintin" stories have long sold steadily in book form. Although their total number is small by American standards, the artistic quality is high, and profits to creator and publisher alike have been great and—above all—enduring. Today, the "Asterix," "Lt. Blueberry," and "Bernard Prince" series, and others, promise similar success. And such high-quality weekly comics magazines as *Tintin*, *Pilote*, and *Pif* continue to do well.

But in America, publishers squander money producing three bad stories when one good one would make a far greater profit. They publish their magazines in color, but on the cheapest paper, in the cheapest printing, and hire inept color artists at production line rates. They burn the original art or throw it away. They destroy color guides and proofs. Plates are made and melted down without thought of re-use. They publish cheaper and cheaper magazines in an effort to cut the competition's throat, and wonder why distributors and retailers say there is no profit in comics any more and have ceased to distribute them well or to carry them at all. They have created a nightmareish business structure that is driving them all to the wall—and use it to excuse further folly. They call themselves business men, and yet it would be impossible to conceive a poorer way to sell their product than they have sold it. The seeds of all this lie in the beginning — and in forty years they have learned nothing.

::

But no folly can diminish the allure of those pioneer days, and the real story of the *History* is the creators and their strips. The list is wonderfully long.

Most impressive of all is the extended section devoted to the great Jack Cole, one of the most gifted of all modern cartoonists. It is genuinely impressive and moving, drawing not only from others' reminiscences of Cole, but from a biographical fragment by Cole himself. It tells a great deal of the man and of the times, and like the earlier story of the Binder brothers, explains many of the reasons comic books developed as they did, and the creative conflicts that were to grow out of them. It relates Cole's career from his first sale to *Boy's Life* at 21, to his creation of "Plastic Man," "Midnight," "The Barker," and many more (some of the most imaginatively written and drawn strips the field has ever known), and on to the very end.

The book climaxes with the story of Will Eisner and a fine 7-page tale of "The Spirit"—and it would be difficult to find a more suitable conclusion, for Eisner was, with Cole and less than a handful of others, among the most talented graphic story writers and artists the field has ever produced, and he alone retained control of his most important creation, "The Spirit." The achievements of his finest stories go beyond anything else produced in their time, and are remembered today for the extraordinary work they are—and for what they say of what might have been if other creators could have worked with as much freedom and devotion.

::

Beautifully designed and capably told, *The Steranko History of Comics* is fascinating and entertaining, and of considerable scholarly value. But more than anything else, it's great fun. It tells the story of an era when the medium was yet so young that the oldest professional still drew—and sometimes stole—everything for the first time...

=John Righter

EC PORTFOLIO TWO, edited by Russ Cochran. (Russ Cochran, Adel, 1972; 48 pages, 11 3/8" x 15 3/4", paper; $15.00.) When ordering by mail, address: Russ Cochran, Route One, Adel, Iowa 50003.

THE FIRST *EC Portfolio* from Russ Cochran was excellent, both in content and appearance. *EC Portfolio Two* is superb. The choice of stories is outstanding, and the format is uncommonly handsome. It is impossible to find fault with any aspect of the entire volume. It is truly remarkable.

Physically, the portfolio is even more notable than the first volume, itself unusually fine looking. Where *Portfolio One* was saddle-stitched, *Portfolio Two* is square-backed with sewn signatures; where the cover of the first was white embossed with the EC seal, the second is in full process color, featuring what many regard as Frank Frazetta's single finest pen-&-ink illustration (the cover of *Weird Science Fantasy* 29), reproduced from prints hand-colored by Frazetta. (Yes, *prints*, for the volume features two different color versions of the drawing, one on the front cover with the gold-stamped title, the other on the back, accompanying the printed signatures of the contributors to the issue.) The paper is heavy bristol, with an ideal surface for reproducing comics art at its finest.

The contents? "Squeeze Play," written by Al Feldstein and drawn by Frank Frazetta—the only story Frazetta ever drew for EC. "Air Burst," written and drawn by Harvey Kurtzman. Two Ray Bradbury adaptations by Al Feldstein, "Let's Play Poison," drawn by Jack Davis, and "The

Flying Machine," one of the finest stories ever drawn by Bernard Krigstein—and one of the half-dozen best EC tales. "Old Soldiers Never Die," written and told by Harvey Kurtzman, and drawn by Wallace Wood at his best. And Alex Toth's beautifully rendered "Thunderjet," written by Harvey Kurtzman. In addition, there are black-&-white reproductions of three Graham Ingels covers, and one of Al Feldstein's finest science fiction covers. It would be difficult to put together a better collection of EC stories, drawing from both the Feldstein and Kurtzman magazines.

There are surprises. Frazetta's story, affected and superficial but undeniably fascinating, looks little different in this large size—the portfolio is almost the same size as the original art—than it does in the greatly reduced comic book format. But Kurtzman's "Air Burst" is extraordinarily more powerful than the comic book version—and yet Kurtzman's style is bold and simple, where Frazetta's is complex. The visual impact of Kurtzman's "Air Burst" is a revelation (the script, though good, is not one of his best)—and it is clear that some future *EC Portfolio* must be an all-Kurtzman issue, taking work from his fantasy and adventure as well as his war stories. It appears that Kurtzman is one of those artists whose work is subtlely changed by reduction, and though it remains exceptional, lacks the full range of the original. "Let's Play Poison," though capable, is perhaps the weakest story in the volume, despite Jack Davis' superior art—Feldstein's script is wordy, and the Leroy Set mechanical lettering employed in the Feldstein-edited magazines is oppressively

obtrusive at times, in part perhaps because Davis attempted to separate the captions from the illustrations, rather than integrate them into the drawing, as Bernard Krigstein did in "The Flying Machine." The loss of Krigstein to the fine arts is nowhere more telling than in this adaptation of Ray Bradbury's "The Flying Machine." The story, in many ways, may be the quintessential Bradbury tale. No one, not even Bradbury, has told it better. Wallace Wood's art, over the years, has alternated between the too complicated and the too simple. Here, in a Kurtzman-told story, the blend is exactly right——and Kurtzman's script is excellent. The concluding story, "Thunderjet," is written, told, and drawn on an exceptionally high level, a visual demonstration of the principals that make the graphic story a genuine art form, and it makes one wish that Toth and Kurtzman could have worked together far more than they did.

Russ Cochran's editorial is perceptive and interesting.

This series is one every graphic story enthusiast should support. There has never been a finer presentation of comic book stories in book form, and although the cost is seemingly high, the quality of the production and the excellence of the presentation are so great that the portfolios are worth all that the publisher is asking—and perhaps a little more.

=Robert Levin

OCTOBRIANA AND THE RUSSIAN UNDERGROUND, by Petr Sadecky. (American edition: Harper & Row, New York, 1972; 128 pages, 8 1/2" x 11", paper; $5.95.) When ordering by mail, address: Harper & Row, 49 East 33rd Street, New York, N.Y. 10016. (British edition: Tom Stacy Ltd., London, 1971; 178 pages, 8 3/4" x 11 1/4", cloth; £3.90.) When ordering by mail, address: Tom Stacy Ltd., 28 Maiden Lane, London WC2, England, U.K.

THE OCTOBRIANA BOOK may be to the comic art study field what the Howard Hughes autobiography hoax has recently been to the entire publishing industry. Sadecky is a young Czech scholar who was studying and teaching at several Soviet universities, especially Kiev, from 1961 until he defected to the West in 1967. He claims to have been introduced to an intellectual underground literary movement calling itself Progressive Political Pornography. His book is a study of this protest literature, illustrated with samples of "Octobriana," the comic strip that he himself helped work on for the Kiev underground magazine *Mtsyry*.

QUITE STRONG RADIOACTIVITY.
THE CRATER IS JUST UNDER HIM. IF WE GET HIS BODY THERE, THE ISLAND WOULD GO UP THE STAIRS IN FIVE MINUTES

Since this book appeared in England last year, a number of charges have been raised by Russian literary scholars casting doubts on its authenticity and implying that Sadecky made up the whole thing himself. Sadecky has denied these charges and provided plausible but currently unprovable explanations for the errors cited. Harper & Row's editors have issued a statement countercharging that the criticisms are an attempt of the Soviet government to discredit Sadecky and his report of anti - Establishment ferment within the Soviet Union. "All that we have been able to ascertain confirms our feelings that this is one more effort on the part of Soviet censorship. It is fairly standard procedure for them to try to discredit the authenticity of anything critical." (Harper & Row editor Frances Lindley, quoted in *Publishers Weekly*, February 14, 1972.)

For the comic art fan, the book has a more basic flaw than the authenticity of its supposed Soviet origin. Even if this were a hoax, "Octobriana" could be an enjoyable strip in its own right. Unfortunately, the book contains only samples of the strip and no complete adventures. In fact, it seems clear that *Octobriana and the Russian Underground* wasn't intended as a comic-art book but as a sociological study of the underground literary movement in the Soviet Union, which just happens to be illustrated with samples of a comic strip because that was what was available to Sadecky. The original 178-page British edition strongly implies this by the manner in which the "Octobriana" samples are limited to a relatively small section at the rear of the book. The 128-page American edition has removed fifty pages of Sadecky's social commentary on official Soviet art vs. the PPP (some chapters are deleted entirely, while others are condensed to only a third of their original length), so that the untouched "Octobriana" section is emphasized. It still consists only of samples, though, and therefore its value to the comic-art fan is greatly diminished.

Most of the trade advertisements compare Octobriana to Barbarella. She could also be called an Eurasian Wonder Woman who sometimes looks like Little Annie Fanny. Sadecky says the PPP's intent was to model her after Brigitte Bardot with mongoloid features.

When he joined the PPP it was just beginning to develop Octobriana's character and write her first adventures, so he was in on the project almost from the start—1961. Octobriana was conceived as an immortal super-woman who disdains any political or national affiliations, and travels about the world at will (a source of vicarious escapism to the Soviet citizen, who cannot leave his home town without an official travel pass) to fight what she sees as injustice. The members of the Progressive Political Pornography are not anti-Communist but they feel that the original goals of Lenin and the Russian revolution have been perverted and betrayed by Stalin and his successors. Octobriana is their personification of the October Revolution, a voluptuous goddess who appears from the dawn of time to fight for ideals rather than ideologies. The Kremlin, the Pentagon, and Peking all seek her aid and fear her wrath, and she may side with any one against the others depending on what she thinks the rights are in any given case.

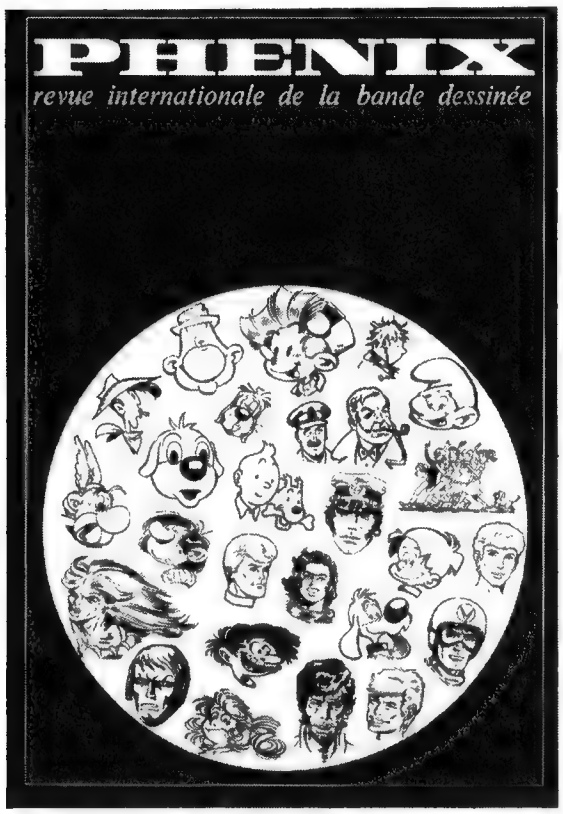
The different adventures involve what American readers will recognize as standard or slightly tongue-in-cheek superhero action, such as escaping death under the hooves of a maddened herd of yaks by leaping from back to back as they stampede across the frozen Tibetan plateau. Sadecky hints at some erotic scenes in his accompanying text but none is shown in these samples, and it's not quite clear whether these orgies are ever shown or just implied. The daring nature of *Octobriana* lies purely in the fact that it criticizes the Soviet government and political party. This in itself is enough.

The publisher claims to reprint some complete stories, but this claim is debatable. To quote from page 105 (American edition): "Like so many of the *Mtsyry* strips "Octobriana and the Atomic Suns of Chairman Mao" was written in three parts each of which was a complete story. Only the second was brought to the West by Petr Sadecky." This part is then printed, followed by a brief summary of the third part as recreated from memory by Sadecky. That this second part is complete in itself, or that it plus the summary of the conclusion constitute a complete story, is a matter of opinion. Altogether, *Octobriana and the Russian Underground* contains this middle third of "Atomic Suns," another complete part from the adventure "The Living Sphinx of the Kamchatka Radioactive Volcano 1934," a number of isolated panels and reproductions of covers and Octobriana posters, and Sadecky's brief recollections of still other titles and plot descriptions. It's a very mixed bag. Despite Harper & Row's advance publicity for a 150-page book with twenty pages in full color, there are only four pages of poster reproductions in color. It really looks as though the American publisher obtained a British book about underground intellectual creativity in the USSR and is trying to market it as a comic-art book by playing up what was only intended to be a subordinate illustrative section in the original work.

These samples of "Octobriana's" development from 1961 to 1967 can still be of interest to the comic - art scholar if they are in fact representative of a genuine Soviet underground comic strip. That's the question, though. Sadecky's defenders are more concerned with the basic point on the existence of this underground press in Russia than with the authenticity of "Octobriana" itself. The exiled Russian novelist, Anatoli Kuznetsov, who wrote the foreword to *Octobriana and the Russian Underground*, says, "When I was living in the USSR I did not know about the P. P. P. and its publications. But I saw many similar groups and people just like them in a wide variety of towns." So "Octobriana" *could* be real. Or it could be "real" in the sense that it's an accurate facsimile of a

type of modern Soviet literature even if it's not genuine in and of itself. This may be enough for the scholar of Russian literature. Whether it's enough for the scholar of comic art is something else again. It's worth studying in your local bookshop or library, but those who buy it without examining it first may be in for a disappointment. =Fred Patten

HISTOIRE DE LA BANDE DESSINEE D' EXPRESSION FRANCAISE (History of the French Comic Strip), edited by Claude Moliterni. (Editions SERG, Paris, 1972; 136p., 7 1/4" x 10 5/8", paper, 24 francs [$5.00. U. S.].) Available in the U. S. from the Graphic Story Bookshop.



A special issue of Phenix

THE HISTORY OF American comic art has been chronicled in a number of books by now, most of which are by American authors for American readers. Even works of international comic-art scholarship by foreign authors have concentrated largely on the American comics because they were pace-setters and innovators. Separate studies of the comic art of other lands have begun to appear only recently, and *Histoire de la Bande Dessinee* is the first comprehensive survey of the French - language comic art press that I know of. It's one that's long overdue, because the French-language press is one of the largest and most creative in the world.

The book is divided into six chapters and a lengthy conclusion, each by a different author, which cover the history of the funnies in France and Belgium. They fall roughly into three broad sections. The first treats the classic period and what the French consider their Golden Age of comics, describing the emergence of the first cartoon youth journals in the first decade of this century and tracing their evolution until their death in World War II. The war was traumatically fatal to comics as they then existed. Nazi censorship and wartime paper shortages killed most of the existing journals of American Sunday supplement and comic book reprints, and the postwar period coincided with a wave of fierce cultural nationalism in which the old flood of American material was no longer as welcome as it had been. The second section of this book studies the modern period with one detailed chapter devoted to each of the Big Four weekly comic magazines that grew up to fill the void—*Spirou* (1938), *Pif* (1945) *Tintin* (1946), and *Pilote* (1959). This study of their evolution is current up to March 1972. The third section is the conclusion, which briefly mentions other comics of the postwar period that failed to survive, and surveys comic art outside of the French comic press: the Disney *Journal de Mickey* (dismissed from this study because the contents are largely U.S. reprints), the individual strips in several teen magazines not primarily devoted to comic art, and finally the new wave of adult strips such as "Barbarella" and "Scarlett Dream."

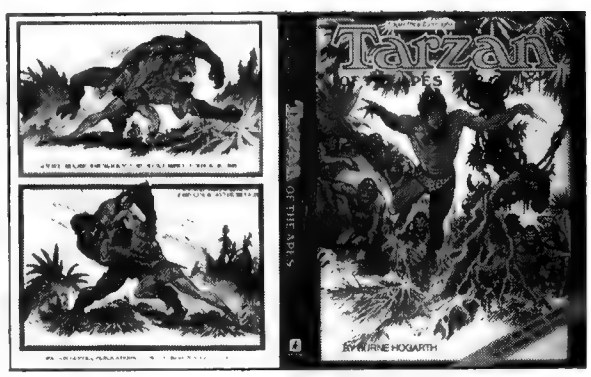
All these are well illustrated with reproductions of covers and sample panels of all the important strips each magazine has published. The book isn't a critical study as much as it is simply a collection of statistics, year by year. Here's what happened in 1925. Here's what happened in 1930. Here's a page of reproductions of covers showing what was being published between 1935 and 1940. Here's a wartime collaborationist comic designed to found the basis for a French pro-Hitler youth movement. In the detailed chapters on *Spirou, Pif, Tintin,* and *Pilote*, the statistics are year-by-year, stating which strips were added, which were dropped, changes in format and page-count, and so on. The nature of each strip is noted (whether serious Coast Guard adventure, humorous medieval fantasy, or whatever) and the names of the scenarist and artist are credited.

There's no biographical information as to who any of these people are, or any commentary as to which strips were good and which weren't, aside from general notations of reader popularity polls and literary prizes won in the appropriate cases. In fairness, it must be noted that this book is written for the informed French fan, not the general public, and a reasonable amount of background knowledge on the reader's part is assumed. A book about American comics designed to be sold to collectors might well consider it unnecessary to spell out that *Superman* and *Captain Marvel Adventures* were more popular than *Blue Beetle*. On the whole, this collection of statistics will probably work out more to the benefit of the American reader than otherwise, especially for the non-French-reading reader, since the list of dates, titles, and authors will be easier to interpret than blocks of solid critical commentary. The book is made even more interesting by a number of full-page trade advertisements from the Big Four comics themselves, showing their latest adventure-strip reprint volumes or montages of their most popular characters. *Pif* even cites sales figures, and the total number of pages published in each strip.

Histoire de la Bande Dessinee is a special "out-of-series" publication of *Phenix* magazine (not included in regular subscriptions) and a project of the SOCERLID, the French comic-art club roughly similar to the ACBA today—or it might be more accurate to compare it to what Jerry Bails' fan Academy might have been like if it had ever gotten off the ground. French fandom is not composed of a myriad of fans all publishing their own amateur comic books. Instead it's mostly united in one club, the SORCERLID (an earlier, rival club, the CELEG, disintegrated after a promising start in the early 1960s). Its activities are funneled into organizing conventions and exhibits of comic art in different French cities, publishing *Phenix*, and giving the Phenix Awards each year. The awards are selected by a panel of judges consisting of SOCERLID officers and professionals from the French comic-art industry, and are presented at a professional gathering similar to that at which the American Reuben and Shazam Awards are given out, so it's considered a professional rather than a fan award even though fans sponsor it. (The visiting Lee Falk made the presentations of the 1971 awards.) That's part of the difference between fandom in the U.S. and in France. That and publications like *Histoire de la Bande Dessinee d'Expression Francaise*.

=Fred Patten

BOOK NOTES: Burne Hogarth's totally new illustrated version of Edgar Rice Burroughs' *Tarzan of the Apes*, adapted by Robert Hodes, is in print at last—122 pages in full color, plus an introduction by Maurice Horn: 160 pages in all. Until now, the EC collection, *Horror Comics of the 1950s*, has been the handsomest comic art book published in the U.S., but no longer. The price is $9.95, from Watson-Guptill Publications, 165 W. 46th St., New York, N.Y. 10036....*The Cartoon History of Britain*, by Michael W. Jones, is now available from Macmillan, at $15. William Hogarth, Cruikshank, Rowlandson, and all the great social and political commentators of England are represented, portraying the years before photography reduced reality to the commonplace in journalism...Longtime cartoonist Vincent Fago has done *Zhin or Zhen* for the Charles E. Tuttle Company of Rutland, Vermont. A book of sophisticated drawings and charmingly simple wit, it's $2.00. From the same publisher at $1.75 is Vernon Grant's *A Monster is Loose—in Tokyo*...



ALIAS... The OWL©

by DAVID L. MILES

"In the darkest night there is a new dawn of Justice!"
—Alias...The Owl

THERE IS a mystery in the great costume heroes that goes beyond the mask. They live secret lives inside the minds of all of us, protean adventurers who emerge in waves from our subconscious only to vanish again into the wilderness, explorers of dark neurons who bridge once-impassable synapses, forever in search of hidden lands. Like dreams, they often seem absurd described in words. And like dreams, they sometimes possess great power.

In the mid -'60s a television producer made up a list of names, and conducted a survey. "What television shows would you like to see?" he asked. The list was composed of the titles of comic strips and comic book series, and out of them all the people picked "Batman."

The first "Batman" television show gathered an immense audience. Its ratings were extraordinary. For a time, Batmania swept the country. But from the first, slowly in the beginning, and then like a stone, the ratings fell. One by one, and then tens by thousands its fans dropped away, leaving only a handful of fidgeting grammar schoolers. Finally the kids deserted it, too. The critics had given up on it from the first.

And yet, why had those millions tuned in so eagerly to the *first* show? What were they anticipating? What unfulfilled wonders did television's "Batman" promise?

The answers, I believe, are here and on the cover of this issue.

Jerry De Fuccio & Mart Bailey's "Alias ...The Owl" was created during the height of the Batman craze, and yet from the first it aimed to be more than an imitation. It was created to be the *true* original, to embody the promise that had drawn millions to see the first "Batman" show, but not to see the second. Had it achieved syndication, "Alias...The Owl" would probably have been the first enduring and truly successful modern costume-hero newspaper strip. It possessed the quality all the others lacked, the things those millions wanted—and it had Jerry De Fuccio and Mart Bailey.

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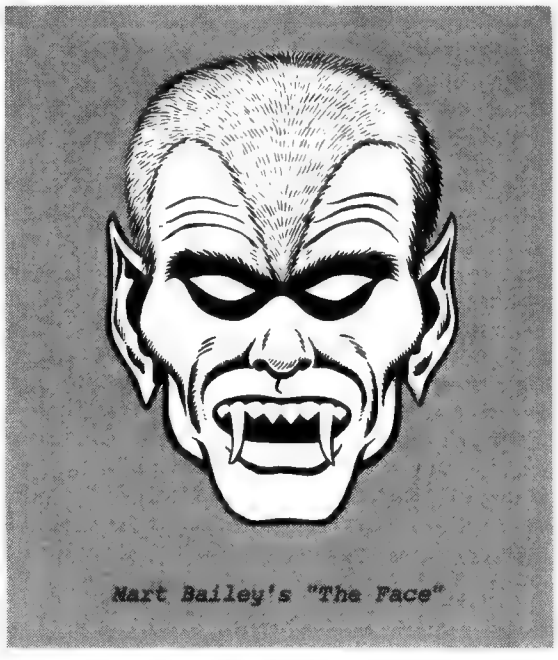
"Alias...The Owl" began as a comic book idea in early 1966. De Fuccio and Bailey had just planned a modern version of Bailey's classic *Big Shot Comics* ser-



Mart Bailey's "The Face"

ies of the '40s, "The Face"—the adventures of radio newsman Tony Trent who donned the mask of The Face to fight for justice.

"I suggested to Mart that we revive The Face as a do-gooder named The Gargoyle," De Fuccio says. "Eventually, it dawned on me that the Face mask has virtually lost its fright impact over the years."

The idea of creating a strip together stuck, however, and somehow The Owl was born. "My comics devotee friend Harry Matetsky was doing movie books for Murray Latzan of Sterling Publications—Latzan started *Silver Streak Comics* years ago—and our intention was to do the Owl comic book for him," says De Fuccio.

But soon they were aiming for newspaper syndication, and six months later they almost achieved it—two men of vastly different comic book generations, who had both begun with the leaders of their field.

Jerry De Fuccio, associate editor of the immensely successful *Mad*, has been with the magazine (and the comic book) from the beginning, first joining Harvey Kurtzman's original staff as a researcher for the great Kurtzman EC war magazines. (He still likes to tell of his research experiences, including a visit to the New London Submarine Base, on the training submarine U.S.S. Guardfish, for the authentic background in "Silent Service," the Kurtzman story illustrated by Jack Davis.) But it was in 1948, while he was taking a pre-med course at St. Peter's College, that De Fuccio first encountered the professional world of comics.

"It was Alex Toth that I looked up in the Manhattan phone book, and he graciously invited me to his apartment — on Lexington and 75th in those days. Subsequently, I'd visit Alex and watch him work, while his mother—a very attractive woman, with Gabor verve and a beguiling Hungarian accent—kept the goodies and desserts coming. Or I'd visit the studio Alex shared with Joe Kubert on the top floor of a lovely Park Avenue brownstone.

"You can well imagine that my pre-med course held little allure for me after I had met these two professional giants. My cultured physician father, knighted by the "little king" of Italy, Emmanuel, rubbed elbows and banqueted with great

Jerry De Fuccio and his research assistant daydream...
=by Antonio Prohias

Jerry De Fuccio says, "Mart Bailey's definitive plates of The Owl are really the beautiful items — one head shot of the full mask, in gorgeous detail...

surgeons and Metropolitan Opera singers, such as the leonine Giovanni Martinelli. But to me, Alex Toth and Joe Kubert were true nobility. And, they still are."

De Fuccio soon switched to Fordham's School of Communications, and then joined EC, as researcher, writer——and editor. He remained a comics fan. And in 1965 he began correspondence with a favorite comics artist of his school years —Mart Bailey, by then a Florida newspaper artist.

Mart Bailey is one of the most memorable of all the early comic book artists. From the beginning, his work was a notch above the art of most of his contemporaries, and there was always an element of realism in it that was as much a matter of artistic observation as it was of artistic style. Unlike many other comics artists, Bailey seemed to draw his characters from life.

"I got into comic books because I wrote a story about cremation," he once said. A graduate of St. John's College, he had been drawing sports cartoons, doing interviews and portrait sketches, as well as a weekly outdoor feature, and a column called "Your Town and Mine" for the Brooklyn *Eagle*——and puzzle cartoons for the New York *Post*. The editor of *St. Anthony's Messenger*, Father Hyacinth Blocker, who had recently purchased one of his short stories, rejected the tale because it was inappropriate to the magazine, but he "enjoyed the humor of the cremation bit," and added that he was sure Bailey could sell the story somewhere else. He suggested that the artist study *Writer's Digest* for a list of markets.

"I did—and the first type that popped out at me was an ad seeking a 'top-notch adventure artist' to help a couple of guys, who turned out to be Jerry Siegel & Joe Shuster."

Soon Bailey was a DC staff artist, drawing many features, including Siegel & Shuster's "Slam Bradley," and their "Federal Men" series. "'Federal Men' always ended with the Capitol dome visible through the open window as somebody who looked like Edgar Hoover shook the hero agent's hand and told him that he had saved the United States of America again. In case you don't know, the Capitol dome is a nuisance to draw freehand," Bailey has said.

But DC editor Vincent Sullivan—one of the most influential men the field has ever known—left the company to bring out a new comic book. He had met Frank Markey who was interested in publishing a magazine with McAdam and Murphy of the McNaught Syndicate, and *Big Shot Comics* was born. Sullivan took with him writer Gardner F. Fox, creator of "The Flash," and countless other strips; artist Fred Guardineer, who was drawing "Zatara," *Action Comics'* magician strip, and detective and sports strips; "Cotton Carver" artist Ogden Whitney — and Mart Bailey.

Big Shot Comics was a mixture of newspaper reprints from the Mc Naught Syndicate, "Joe Palooka," "Dixie Dugan," "Mickey Finn," and new strips—including three of the most famous of the Golden Age of comics, "Skyman," drawn by Ogden Whitney, Boody Rogers' fine humorous semi-superhero strip "Sparky Watts," and "The Face."

According to Bailey, Gardner Fox wrote the scripts for the original comics in the early days of the magazine. He devised the character of The Face (possibly with the assistance of editor Vincent Sullivan), and Bailey designed the Face mask. Bailey has said, "I considered that it should not be truly horrific. It should be a face which would not frighten a child—once the child knew who was wearing it."

After the first twenty-two stories by Fox, Bailey took over the writing as well, and though the early stories were unusually good for the comics of the era, it is the all-Bailey series that is most remembered. Bailey took his hero, Tony Trent, out of the formula crime escapades in New York's night world and projected him into a series of continued adventures that took him to the South Pacific as a war correspondent during World War II, imprisonment in Japan, repatriation, a return to the war, and finally to his original job in the U.S., where he continued to fight for justice as Tony Trent. The Face, and the Face mask, had disappeared into the Far East.

Bailey's stories of The Face are unusually mature, even by today's standards, and many dealt with ideas well in advance of the headlines of the day. In 1944, going counter to the mood of the times and the war films and stories, he portrayed the Japanese as being more than merely the customary cardboard villains, and in one sequence, after Tony Trent's life was saved by a Japanese general, Father Bonner, one of Bailey's many genuinely authentic characters, tells him: "Does that startle you? There are good men in every nation. Too few in Japan and not enough in the whole world. Yet the men of good will are the only hope of peace on earth. Pray for them ..." And after the war, Bailey anticipated the Cold War to come, and wrote of it in many stories before other writers —and many "informed observers"—understood what was taking place.

The richness of characterization (the number of "real" people who appear in the strip is beyond counting, and Bailey's own wedding was featured in one sequence), the humor, and the well-researched backgrounds, can only be compared to Milton Caniff's newspaper strips for excellence. As a writer and artist, Bailey's style is his own, and

...and one head shot of Austin Powell with the mask removed, but the suggestion of a cape at the neckline..." The original plates are in color. *© 1972 by Jerry De Fuccio & Mart Bailey.*

unique.

Despite Bailey's restraint, increasing pressures from comics censorship groups forced him to drop the Face mask, and after the war the strip became "Tony Trent." However, unlike many of the mainline costume heroes' alternate identities, Tony Trent was no sissy, and the tales continued to be great popular successes.

Finally, with the August 1949 issue, *Big Shot Comics* was discontinued, and one of the finest of all comic book series came to an end. Mart Bailey moved on to Crestwood publications for a time, drawing movie scripts (including "Canadian Pacffic," with Randolph Scott), crime comics, and others. Then *Treasure Chest* comics asked him to join their staff, and Bailey was soon drawing the lead feature, "Chuck White," and illustrating the lives of the saints. However, he had drawn most of the *Big Shot Comics* covers, as well as "The Face," and one of the lead characters who often appeared on the comic book's covers was Lank Leonard's Mickey Finn. Pleased with Bailey's portrayal, McNaught Syndicate talked him into ghosting the strip. After six years, Bailey left a job he'd never really wanted, and went into advertising and newspaper work, occasionally returning to *Treasure Chest*.

But the desire to come back to comics all the way, and with a syndicated strip, was strong—and so began "Alias ...The Owl."

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"Austin Powell (The Owl) is a successful cartoonist whose well-documented strip 'In the Name of the Law' is in newspapers from coast to coast and in many foreign publications," Jerry De Fuccio wrote for the syndicate presentation. "Through the medium of his strip, Powell baits gangland figures, incites distrust and dissension in the international underworld, and makes accurate crime predictions and disclosures to the constant amazement of criminals, law officers, and ardent readers.

"Working from his 'Nightwatch' estate, within easy access of the city, Powell assumes the secret identity of 'The Owl,' harassing and apprehending the criminal element he has already provoked with his facile pen. As Austin Powell, his friends, contacts, and informants are diversified and numerous; but as 'The Owl,' he is known and aided only by his retired aeronautical genius father, Langdon Powell. The elder Powell has developed and implemented his son's hover-jet, an aircraft known as the 'Feather.'"

But "Alias...The Owl" was more than a traditional costume hero feature. Unlike the campy tv "Batman" (and the newspaper strip that soon parodied it), De Fuccio & Bailey's strips possessed an intrinsic lightheartedness and a genuine sense of fun and mysterious adventure, mixing those "snappy" exchanges between hero and villain that readers loved in the early comics days with a modern—1966—realism, and a new idealism.

It is surely no accident that the first criminal The Owl vanquishes (as you'll see on the following pages) is a master villain of another era, "Nightshade," a masked, mustachioed, jewel thief who might have stepped out of a movie of the late '30s, and that the new menace born in the final strip is as contemporary as The Great New York City Blackout was in 1966. "Alias...The Owl" bridged all the years that had passed between the '40s and the '60s, and its heroes, father and son, working together across the generations—as in a sense Bailey and De Fuccio themselves were doing—could have held a real significance for an audience as divided then as it is today. Above all, it set loose in a modern city an ideal, an archetypal figure of justice wearing the owl's mask of wisdom, who takes strong and purposeful action against folly and corruption. All this, I believe, the fun, the adventure and mystery, the coming together of the generations, and the genuine, purposeful idealism, is what America wanted that evening when it tuned in to that first "Batman" program, and what it did not find.

"Alias...The Owl" was twice almost sold, but the "Batman" program that had created a market for it in the beginning, destroyed it at the end, as the program destroyed itself. The Owl did reach print, but only once. His masked portrait appeared in the November 1966 issue of *16 Magazine* ("If you think "Batman" cuts it, hold still for 'Alias, The Owl'—he *really* wipes it out"), and then he vanished into the darkness.

::

So here's The Owl's only recorded adventure, written by Jerry De Fuccio, and drawn by Mart Bailey, with logotype by Ben Oda—and cartoon commentary by *Mad*'s Antonio Prohias...

Six years have passed, and disc jockey patter has changed (fans of "The Face" will rediscover Tony Trent's thorn, Babbling Brooks), haircuts have grown longer, and evening clothes are out—but the costume of The Owl himself, devised after long collaboration between the two creators, is a magical as ever, and the tale is still as promising.

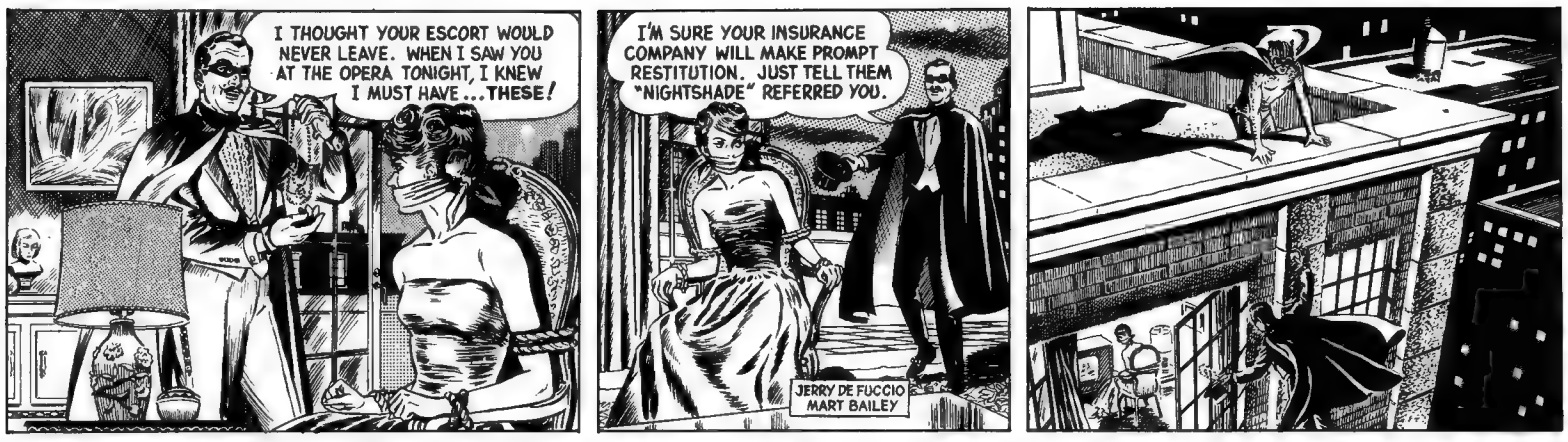
All of the qualities that would have made "Alias...The Owl" a success in 1966 would make it popular today. Jerry De Fuccio is as willing, and Mart Bailey remains as gifted as ever. Only a little encouragement is needed to send the Feather soaring once more into the night, carrying within it the masked figure of Austin Powell—alias...The Owl.

=David L. Miles

ALIAS... OWL

By JERRY DE FUCCIO & MART BAILEY

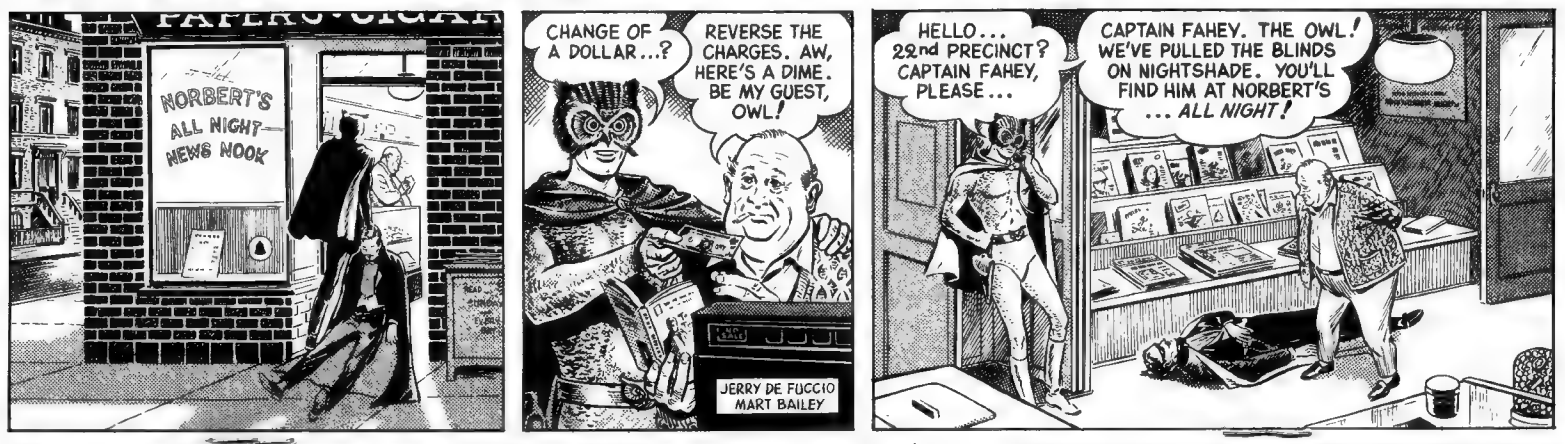
MONDAY


I THOUGHT YOUR ESCORT WOULD NEVER LEAVE. WHEN I SAW YOU AT THE OPERA TONIGHT, I KNEW I MUST HAVE ...THESE!
I'M SURE YOUR INSURANCE COMPANY WILL MAKE PROMPT RESTITUTION. JUST TELL THEM "NIGHTSHADE" REFERRED YOU.
JERRY DE FUCCIO
MART BAILEY

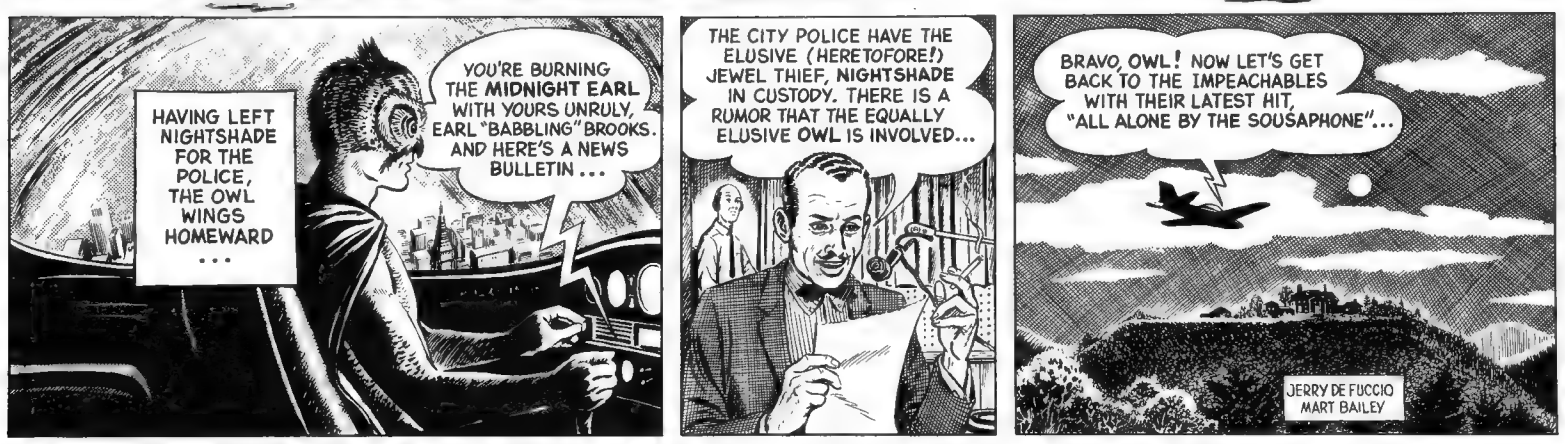
TUESDAY

OWL...!
MY, THERE'S A LOT OF OVERHEAD TRAFFIC TONIGHT. YOU SEEM TO HAVE BLUNDERED INTO MY FLIGHT PATTERN.
JERRY DE FUCCIO
MART BAILEY
YOU WON'T GET THESE JEWELS, BIRD-BRAIN!
MR. NIGHTSHADE, ANY FURTHER DELAY OF JUSTICE WOULD BE A GROSS INJUSTICE...!

WEDNESDAY


NORBERT'S ALL NIGHT NEWS NOOK
CHANGE OF A DOLLAR...?
REVERSE THE CHARGES. AW, HERE'S A DIME. BE MY GUEST, OWL!
JERRY DE FUCCIO
MART BAILEY
HELLO... 22nd PRECINCT? CAPTAIN FAHEY, PLEASE...
CAPTAIN FAHEY. THE OWL! WE'VE PULLED THE BLINDS ON NIGHTSHADE. YOU'LL FIND HIM AT NORBERT'S ... ALL NIGHT!

THURSDAY


HAVING LEFT NIGHTSHADE FOR THE POLICE, THE OWL WINGS HOMEWARD ...
YOU'RE BURNING THE MIDNIGHT EARL WITH YOURS UNRULY, EARL "BABBLING" BROOKS. AND HERE'S A NEWS BULLETIN ...
THE CITY POLICE HAVE THE ELUSIVE (HERETOFORE!) JEWEL THIEF, NIGHTSHADE IN CUSTODY. THERE IS A RUMOR THAT THE EQUALLY ELUSIVE OWL IS INVOLVED...
BRAVO, OWL! NOW LET'S GET BACK TO THE IMPEACHABLES WITH THEIR LATEST HIT, "ALL ALONE BY THE SOUSAPHONE"...
JERRY DE FUCCIO
MART BAILEY

FRIDAY

HI, DAD. STILL UP...?
JUST TESTING OUT THE NEW NIGHT PURSUIT SHIP, AUSTIN.
JERRY DE FUCCIO
MART BAILEY
SON, YOUR EDITOR CALLED FIVE TIMES. THIS WEEK'S STRIP ON THE BURGLARIES IS DUE, YOU KNOW.
I'M CROWDING THE DEADLINE. I DIDN'T WANT TO HAVE THE EPISODE "CONTINUED NEXT WEEK."
SO...?
SO... I WROTE "THE END" TO NIGHTSHADE THIS WEEK.
IN THE NAME OF THE LAW

SATURDAY

CARTOONIST AUSTIN POWELL, (ALIAS THE OWL) CONFERS WITH HIS SYNDICATE BOSS, J.D. STRIKER.
THIS IN THE NAME OF THE LAW SEQUENCE, THE CAPTURE OF NIGHTSHADE, IS GRIPPING, TENSE, MEMORABLE...
YOU SEEM TO KNOW MORE ABOUT THE OWL THAN ANYBODY.
HOW ABOUT THAT WEEK OFF IN BARBADOS, J.D.? I'M CAUGHT UP NOW!
AUSTIN, I... HEY! THE LIGHTS...!
THE WHOLE CITY'S GONE BLACK! WHAT'S GOING ON...?
JERRY DE FUCCIO
MART BAILEY

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the first American international congress of comics

by JEAN PIERRE DIONNET

FOR THE FIRST time in the history of comics, artists from all over the world met in New York—most from the U.S.A. and Europe, but also artists from South America and elsewhere. Altogether, attendance reached 700.

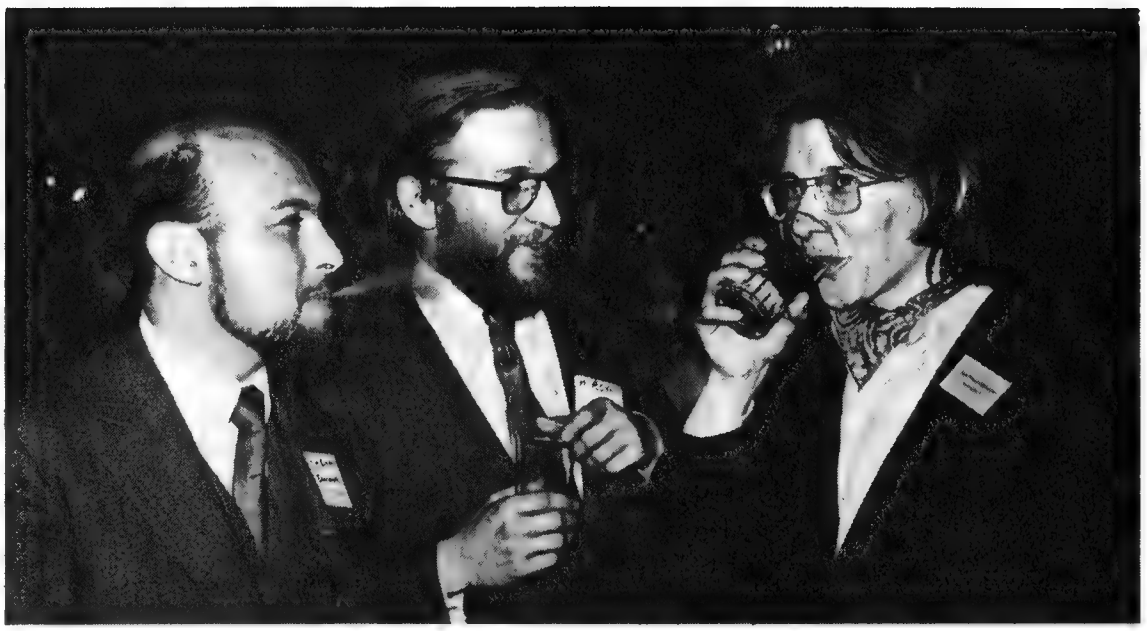
The idea of this congress came to two members of ICON (International Comic Organization, whose members are the directors of the national comic organizations), Claude Moliterni, president of the SFBD (French Society of Comic Art) and editorial director of *Phenix*, and David Pascal, foreign representative of the National Cartoonist Society. Following the last European Congress of Lucca-Italia, where for the eighth time a few U. S. creators, including Burne Hogarth and Lee Falk, met with Europeans, Moliterni and Pascal decided the only way to bring more U. S. artists into the group was for the Europeans to visit them. They discussed the idea with other members of ICON, Rinaldo Traini of Italy, Andre Leborgne of Belgium, La Fuente of Spain, Enrique Lypsic of Brazil——who agreed. On the U. S. side, the congress was organized by Larry Katzman and Jack Tippit, President of the NCS; and later, I asked Dick Giordano, who agreed to join us with ACBA.

Most of the creators who came were French (Druillet, Gir, Forest, Loro, Mandryka, Gigi, Bretecher, Lob, Reiser, Gillon, etc.) or Belgian (Herge, Jije, Greg, Tillieux, Hermann, etc.), but they were also Spanish (Freixas, Hidalgo), Italian (Ongaro, Bonvincini), Brazilian (De Souza), etc. — and, of course, most of the U. S. artists living on the East Coast.

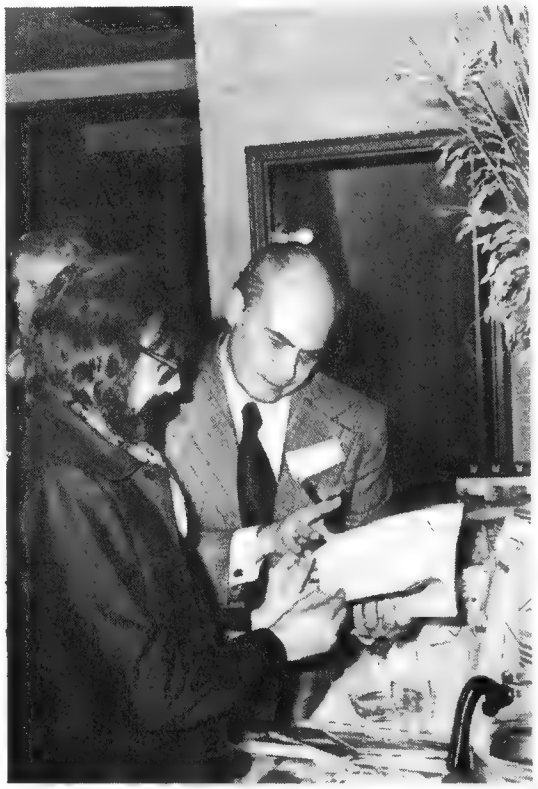
The main purpose of the Congress was to have cartoonists meet other cartoonists to discuss the different ways to handle graphics, the social problems of the professions in each country, and so on. In this it was a success. The second purpose, on the European side, was to bring collectors and fans and to help them meet the artists they loved. It, too, was a success — even if they spent most of their time buying comics... The third purpose was to show — through slide displays and original art — European comics to U. S. artists. It was a good idea, but the artists on both sides prefered to meet other artists than to look at their work.

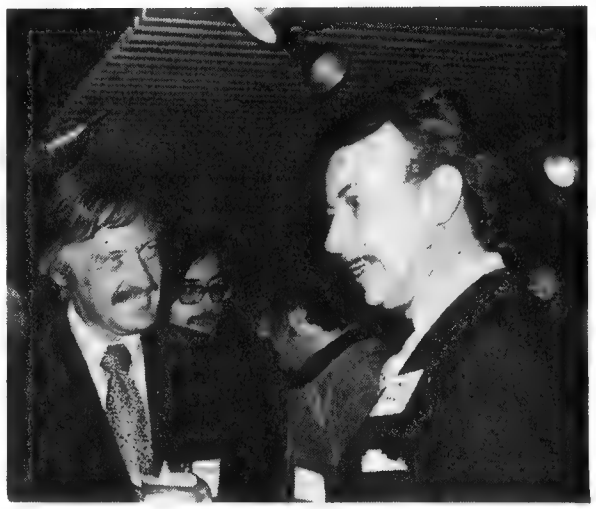
THE MEETINGS: First was with NCS. Most of the great guys of the comic strip were here (Caniff, Hogarth, Robinson, Falk, etc.), and French artists who wanted to meet the gods of their childhood were astonished to see that those people knew and loved European comics. On the following day, it was the Reuben Award Dinner at the Plaza. NCS gave special awards for their work in promoting comics to Moliterni, Katzman, Traini, Lypsic and Lapalme of Canada.

April 25th, at the Royal Manhattan, we showed French comics to U.S. artists. All-time greats like Harvey Kurtzman, and most of the young comic book artists around Neal Adams came——and we were as-



Cheunart, Royer, and Dionnet, who were making a film for a French university, with Dionnet directing the comic book aspects, and Claude Moliterni the comic strip.



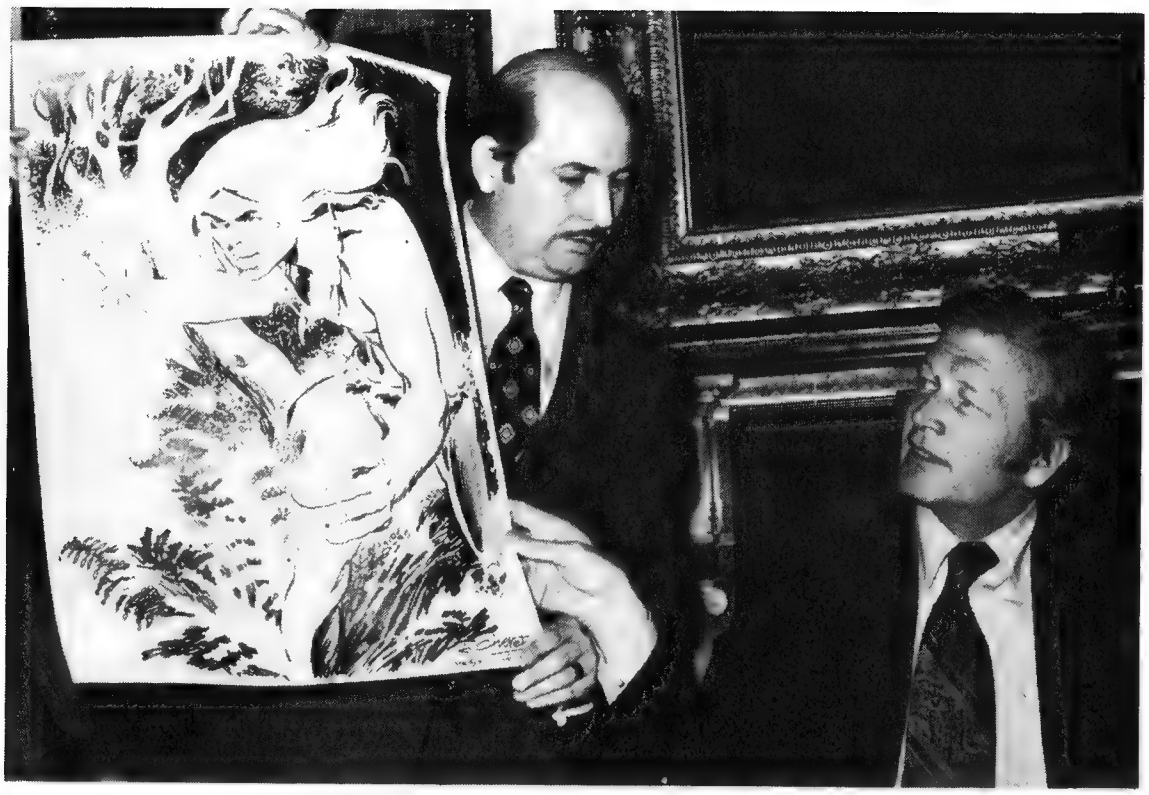


Above: *Marvel's Stan Lee and* Tintin *editor-writer-artist Michel Greg. Between them are* Pilote *artist Philippe Druillet and writer Jacques Lob.*

Left: *French cartoonist Robert Gigi talks with National Comics publisher Carmine Infantino.*

=photographs © by Moliterni

Below: *Gil Kane and David Pascal.*



Above: *Claude Moliterni shows a Cheret drawing to New York mayor John Lindsay.*

Below: *Larry Katzman, U. S. organizer of the congress, and Jack Tippet, president of the National Cartoonist Society. Far right: Jerry Robinson.*

"Tac au Tac" is a regular Saturday night French tv show where cartoonists meet on a drawing board to illustrate a proverb, improvise, etc. Here, Neal Adams is at the drawing board, obscuring Joe Kubert, with Jean Giraud (Gir) at the right.

=photograph © by ORTF

tonished to see that people like Howie Chaykin swore by European comics. An important thing happened then: The new wave of French artists (Druillet, Giraud) and the U.S. "new wave," from Adams to Kaluta, discovered that despite differences they were all involved in the same quest to make comics a prominent art form, and that they often had the same points of view.

On the following day, there was another slide exhibit of European comics at the Lambs Club, and in the afternoon, a show for Europeans where Caniff, Andriola, Lazarus, and Parker said that *Pilote* was the leading comic magazine in the world! NCS then gave awards to the best European artists (listed at the end of this article).

Next day, U. S. artists and Europeans met Mayor Lindsay at City Hall and gave him drawings about New York. On April 28th, we met with ACBA, and the French artists were pleased to meet Infantino, Adams, Steranko, etc., who were happy to talk with them of comics.

There were other exhibits, comics markets, movies——but as in all congresses, most of the important things happened behind the official meetings. French director Alain Resnais said a very accurate thing about this congress: Until now it was fans that came to meet U. S. artists, and they were not taken really seriously——while this encounter between professionals is creating personal contacts and perhaps currents of influences and emulation whose effects we shall know in the future. And Neal Adams said something that supports Resnais' conclusion: French comics are more complete artistically and in the printing, and U. S. comics are better in the writing and storytelling. Both sides, he concluded, could help each other to think in a new way.

WHAT IS LEFT of this congress? A movie for a French university with interviews of Stan Lee, Kurtzman, Andriola, Falk, Caniff, Infantino, Hogarth, etc. Several "drawing parties" shows for French television, where artists of both sides met on the drawing board—for example, Elder, Davis, and Kurtzman with Giraud. And the idea of an exhibit at the Metropolitan Museum and the possibility of another congress next year...

THE AWARDS OF the first Congress of Comics of New York was given by the NCS to top European artists. The jury was: David Pascal, Larry Katzman, Jack Tippit, Lee Falk, Milton Caniff, and Al Andriola.

Humor Award: Gotlib, "for his frantic humor," for "La rubrique-a-Brac" in *Pilote*.

Fantasy Award: Druillet, for "Lone Sloane" in *Pilote*.

Best Realistic Artist: Jean Giraud, for "Blueberry" in *Pilote*.

Best Heroic Fantasy: Robert Gigi, for "Agar-Agar" in Italy's *Corriere de Ragazzi*.

Best Adventure Feature: Hugo Pratt, for "Corto Maltese" in France's *Pif*.

Best Writer: Rene Goscinny, for "Asterix" in *Pilote*.

Award for Graphic Research: Guido Crepax, for his work in Italy's *Linus*.

A *Special Award* was given to Emilio Freixas, pioneer in Spanish comics, and the jury did homage to Herge, the great author of Tintin. =Jean Pierre Dionnet

I have always said—I've said it for twenty years—I will never work under that code again. I spent one year under that code, and what it did to my stomach, I don't want to repeat it. It was a very difficult year.

=Janet Fries

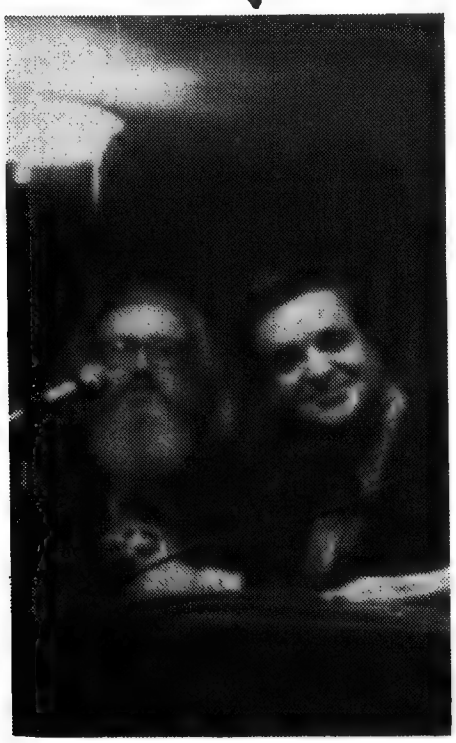
Bill Gaines Al Feldstein Jack Davis Marie Severin

Being social conscious is not relegated only to today's times. We came out of World War II, and we all had great hopes for a marvelous world of tomorrow. And when we started writing our comics, I guess one of the things that was in the backs of our minds was to do a little proselytizing in terms of social conscience. So Bill and I would try to include, mainly in our science fiction but I think we did it in the horror too, what we called "preachy" stories—our own term for a story that had some sort of a plea to improve our social standards.

I really felt bad about doing the gory stories. When I first came to New York I went around to all the comic book publishers and I was turned down so many times until I was accepted by Al at EC and got some work right away. And I enjoyed doing the horror bit and they liked it, so I kept at it. But when I looked back on it after things began to get very thick with the code and everything, I began to ask—am I doing something constructive or good? I still, I don't know, I don't think it's really that bad.

Sometimes I'd look back on a job I'd done a couple of months before, and I'd realize that it looked cluttered as hell, and I made a real effort to simplify and work out my design, which I've been doing ever since.

=Fred von Bernewitz



Bill Gaines Al Feldstein

Jack Davis

Wallace Wood Marie Severin

THE EC FAN ADDICT CONVENTION

Recorded by JOHN BENSON

Photographed by JANET FRIES and FRED von BERNEWITZ

The first in a series of reports on the EC Fan Addict Convention...

We did something on Gruman amphibious rescue planes, and to get background material I went up in a plane. And when I got out to the airfield, they strapped a parachute on my back. We took off in a sea plane; it was very thrilling. And I kept saying, "Why the parachute?" We were well over the water by that time, and they said, "Well, this actually isn't an ordinary flight. We're test-flying the plane, because every time we sell an airplane we have to test it out. So we put a parachute on you in case things happen." They shut off one engine! Then they shut off the other engine! And like that. And I think it was then that I decided to get an assistant——

——from that point forward, *Jerry* started going up in the airplanes...

Jack Davis Will Elder Harvey Kurtzman George Evans Wallace Wood Jerry De Fuccio

— The Great Wars were a thousand years in the past and Death
was only a memory: Man had learned again to laugh and dream
and to take delight — And all the World was a garden —

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5th annual new york comic art convention

Keynote Speech: ALEX TOTH

"TO QUOTE FROM an old Hungarian axiom, 'Unhappy is the "Know-It-All" who has no one to tell it to.' Happy or no, here I am, there *you* are——all of us wondering, but *why*?

"So, let's get down to it — why we're *here*.

"There are as many reasons as there are points of the compass from which we've travelled, and as many ways of expressing them. Whether fan, collector, dealer, amateur, tyro, or veteran contributor to fan magazines, underground or establishment comics, we've all gathered here as equals on common ground, to express our mutual interest *in*, appreciation *of*, and concern *for* the comic strip——which has given us countless hours of delight within the worlds contained in those little squares.

"And despite our periodic misgivings about the present state of the art, we have faith in the survival of the form as a potent storytelling medium—but only as good as you, the fans and readers, *insist* on it being, or as we, who are involved in its production, choose to *make* it!

"I, for one, am disappointed in, and am opposed to, the lack of challenge to writers and artists working in the field today——and the low level of performance current policies and pressures of time have brought about. We *can* and damned well *ought* to do better, and you out there can help bring it about if you are unhappy with the overall quality of today's production!

"We must raise the levels of concept, format, design, writing and art. I think *you* the readers deserve better, and *we* its delineators do, too!

"Proliferating ever more mediocrity in the marketplace is touted to be 'sound fiscal policy,' more 'bad' is good, etc. —while the silent rebuttal of declining sales goes unheeded or misinterpreted. Despite dismally poor editorial judgement at the highest levels, and copycat blunders, no one dares admit their complicity in having created another disaster. The products and their initiators are always blameless. Blame tv, distribution, or whatever—but never the product. That's a 'no-no'!

"A little honesty would help clear the air and improve the product, *if* we admit our errors. Once done, we can learn from them, and start anew—deny them, and the decision makers' blind spot grows while the market shrinks, cancelling out any progress being made at the top, the middle, or the bottom.

"Voicing criticism of the system and its practitioners is an exercise in futility. Criticize from *outside* the arena and you're dismissed as uninitiated and unknowlegeable. Criticize from *within* it, and you've committed treason by dint of having violated the 'code of silence' enforced by *other* professions.

"But say it we must.

"We can't afford sacred cows. They're just so much beef on the hoof! We must own-up to our failures, turn 'em around, and build successes upon them, if we're to survive.

"A job well done sells itself and creates its *own* market, striking new ground. We need to instill enthusiasm in our work, and thus in our readers—we *need* excellence.

"To this end, I'd like to quote from Bob Townsend's book *Up the Organization*. Of excellence, he writes, 'If you don't do it excellently, don't do it at all! Because if it's not excellent, it won't be profitable or fun, and if you're not in business for fun or profit, what the hell are you doing here?'"

=Alex Toth

THE SHERMAN REPORT

CAN THERE BE any doubt in anyone's mind that New York is truly Fun City? Not if they're among the 3500 comic fans who attended the fifth annual New York Comic Art Convention, held over the Fourth of July weekend at the luxurious Statler-Hilton Hotel, where hospitality is king and air-conditioning is unheard of.

As most of you are probably aware, the New York Convention is presided over by that master of cartoon voices, the Mel Blanc of Brooklyn, Phil Seuling, and his merry band of great-looking girls and semi-human guys, who by now are becoming quite proficient at this sort of thing. This year, unlike in times previous, the convention was held on the mezzanine, in rooms dubbed the Grand Ballroom, the Gold Room, etc. A far cry from the Penn Top on the 18th floor. Imagine if you will, crystal chandeliers, gold velvetine wallpaper, paneled balconies, ornate ceilings and a couple hundred tables covered with every comic book ever printed, posters, fanzines, toys, movie stills—anything and everything that has ever been printed with a comic book character on it——and then let loose a few thousand fans with travelers checks, pennies, dollar bills, and you'll have some idea of what a biggie convention is like. Eat your heart out Miami Beach!

::

MY REASON FOR attending this year's gathering was to set-up the exhibit of Jack Kirby art which Neal Kirby and I had prepared, along with the manning of the Communicators Unlimited table. Since Jack was one of the Guests of Honor, we decided to take him with us. Neal wanted to take his wife but they wouldn't make her a Guest of Honor. (Sorry Barb, maybe next year.)

This didn't leave much time for attending the panels, but then, this year there weren't that many panels to attend. Since we were located next to the main speakers' room, we could basically stay where we were and still hear what was going on. Most of the enjoyment came from seeing old friends and meeting new ones. And then, of course, there were fans who came to the table. The display worked very well, especially since Phil had given us a room to ourselves complete with *armed* security guards. Irwin and Harry, both of whom were a great help. Harry knew how to get ice water from the kitchen, and Irwin knew where the deli was.

::

MORE THAN ANY other convention, the New York Convention reflects the "temper" of the industry, for obvious reasons. There seemed to be fewer professionals than at, say, the 1970 convention (the last one I had been to). Both Stan Lee and Carmine Infantino were conspicuous in their absence.

Most of the big guns came for the ACBA ——Academy of Comic Book Arts——cocktail party on Saturday night, walked around the dealers' room, and then split. Or so it seemed. I guess this is because there were only three or four panels that actually came about. The ones that come to mind are the EC panel with Jerry De Fuccio, John Putnam, Sergio Aragones and Bill Gaines (in a *Mad* T-shirt, looking like he had just received the tablets from God on the mountain); the *National Lampoon* panel with the Natlamp crew, a question-and-answer session with Jack and a belly-dancer (she danced after the questions); and a slide show by Sol Harrison, Production Manager at DC. In fact, Sol was more or less the official rep of DC. He and his gracious wife assembled a hospitality room for the pros with free food and drinks.

Quite a number of folks came by our exhibit to say hi to Jack. Two of *the* nicest people in comics, Marie Severin and John Romita stopped by, and Wally Wood, Dick Giordano and his kids, fandom favorite Joe Sinnott and his family (Joe deserves guest-of-honorship at some future convention), and E. Nelson Bridwell who came just to look and ended up giving an impromptu question-and-answer session at the table, much to the delight of the large crowd of fans who congregated around to listen.

The events that did materialize came off well. The costume parade had a large number of entrants, with first prize going to Mr. Miracle. There was also some guy as The Shadow who did a spectacular and eerie yell, and a knock-out of a girl dressed (or semi-dressed) as Sheena of the Jungle whose only protection was being 15 years old. The luncheon was attended by fans and pros alike. Sharing the Guest of Honor spot with Jack was Alex Toth. Jim Steranko—the Adolph Menjou of comics—handled the interviewing duties. Jack talked about gods, superheroes, and combinations thereof. Alex talked of art, style, and story-telling. (Toth was also the keynote speaker at the convention, and he had a capacity

crowd at his opening day remarks.) Jack and Alex received a warm ovation when they received their plaques from Phil Seuling. Toth appeared moved by the award, a fine tribute to one of the consumate artists in the graphic story field.

Missing this year were the Warren Awards, although Jim was there—his company being well represented by a Warren table stocked with six-foot-high Vampirella posters (a reduced version was used as the cover of the program book), Frazetta cover posters, back issues, and glow-in-the-dark monster teeth.

The convention was supposed to stay open until 10 p.m. each night, but for some reason — having to do with dealers getting dinner breaks, and foul-ups that occured at the Creation or EC convention — they closed up everything at eight. The only place left to go was the movie room, although most people milled around in the huge alcove where most of the newer fan-to-pro artists were around to do sketches and trade insults with the attendees. Some convention stalwarts were there as well, such as Gerry Conway and Denny O'Neil. Fortunately, Denny was beyond caring at the time. Gray Morrow spent a few hours there as did Neal Adams, who gained my admiration.

I can recall him sitting and leaning against a wall until at least three in the morning, doing *not* sketches, but complete pencil and felt-pen drawings for an awed group of fans. Not just on one occasion, either, but on a couple of nights. He was also the only professional who came to the fan award presentations. He appeared to be very calm and subdued, quite different from the way he had been at the '70 convention. Then, Adams (along with Dick Giordano) was all over the place running things. Even up at DC he seemed to be that way — which brings me back to the convention and the "temper" of the comics field.

Everyone seemed rather *dispassionate*, as opposed to two years ago when there seemed to be a great deal of exuberance among the pros about the future of the field. Even Roy Thomas appeared rather glum about the proceedings, which suprised me, since I would have thought he'd be thumping the drum for Marvel. The announcement that DC is going to publish *Captain Marvel* went over like the 322nd rerun of "I Love Lucy." The younger fans didn't seem to care, and the older fans were more or less blase about it.

Most of the excitement came from the fans themselves who were eager to meet their favorites. Outside of Jack (who was usually at the table signing autographs and answering questions for three to four hours each day), Neal Adams, Jim Steranko, and Joe Sinnott were readily available for the conventioneers to talk to. Mike Royer and Al Williamson were there every day.

So that's the 1972 Comic Art Convention, perhaps not as elegant as the European conventions, but where else can you see (at least *I* saw) Jack Kirby and Joe Simon sitting in a hotel room in their underwear talking about comics until four in the morning? And who else but Phil Seuling, surveying the empty tables in the dealers' room, after five days of no sleep, would say, "This was a good con, but just wait till *next* year!"

=Steve Sherman

san diego's west coast comic art convention

BY DAVID L. MILES

THE WEST COAST Comic Convention for 1972 was held August 18, 19, and 20 at San Diego's El Cortez Hotel. Despite last-minute rescheduling that moved the convention into the slot vacated by the Republican National Convention, originally planned for San Diego, professional and fan attendance was substantial. Though the official program was limited, the unofficial one was lively and varied.

Jack Kirby attended. Marvel's new editor, the seemingly inexhaustible Roy Thomas, was everywhere, talking with fans and professionals, an enthusiastic, likeable man who lives and breathes his work — and is clearly excited about the future of Marvel Comics, which continues to expand at an incredible rate. With him was his wife, Jeannie, who ought to be the model for any Marvel heroine. They were guests of the convention—and of Mike Friedrich. Friedrich, a former Marvel associate editor, is now living on the West Coast, where he plans to continue to script for Marvel, and to publish underground comix with not-so-underground artists and themes. Harry Harrison, a prolific science fiction writer these days but a one-time inker-collaborator with Wallace Wood was there. Mike Royer arrived with his children (Mike's wife, Janet, was climbing Mt. Whitney). Communicators Unlimited was represented by Neal Kirby and Steve Sherman. Famous Warner Bros. animator and director Bob Clampett attended —his first convention—along with "Fritz the Cat" animator and animation historian Milt Gray. Mark Evanier, now free-lancing (with many sales to Gold Key and *Monster Times*) was there. Doug Wildey, creator of the new syndicated strip "Ambler," announced the release date of this first major story-strip in a long while—October 16. (Wildey hopes fans will ask their local papers for it. "Ambler" is from the Chicago Tribune Syndicate.) Mike Moore represented the Los Angeles Comic Book Company. Artist Robert Kline attended with his beautiful wife. Dealer Dave Gibson announced the extraordinary new Will Eisner "Spirit" project, which will reprint *all* the Spirit stories Eisner himself had a hand in. Tony Raiola, from Italy (where there are over 3,000 organized comics fans), and now living in the U.S., attended his first American convention. Educator Glen Johnson, artist Ned Young, collector Rick Durell, Ford-bird animator Vincent Davis, Bob Foster, Richard Kyle, Fred Patten, and hundreds more were there, as well.

The official program included a talk by the immensely popular Jack Kirby (who was busy signing autographs wherever he went): a fascinating talk by Harry Harrison on post-World War II comic books and the very early days of EC (Harrison claims credit for the creation of the first EC science fiction title); a "Science Fiction in the Comics" panel, with articulate Roy Thomas, Harry Harrison, and Mike Friedrich; and Bob Clampett and Milt Gray on animation — Clampett, a marvelous speaker, on the great Warner Bros. days, when he created the prototype of Bugs Bunny and invented Tweetie and many more, and the extraordinarily knowledgeable Gray on "Fritz the Cat," which he helped animate. There was an outstanding program of animated films, selected by Gray. And an art show featuring fine work by Jack Kirby, Robert Kline, John Pound, and others. Despite a poor presentation and display, the art repaid the struggle to view it.

Chairman of the convention was Mike Towry, co-chairman was Richard Alf. Shel Dorf, publisher of the Progress Report, was everywhere, too, as usual. In general, the convention was a success. Attendees seemed to enjoy themselves, and dealers reported good business. However, as too often seems the case with comics conventions, little thought and planning appear to have gone into the program.

Although comics conventions naturally attract collectors, many who come are simply fans and enthusiasts — and the formal programs should be more than an adjunct of the dealers' tables. Comic art has a great history, one too-little known and appreciated. An exhibit—made up from the books, newspaper pages, and comic books of Southern California collectors—telling the story of comics from the beginning to the present would have added a great deal to the whole convention, and would have attracted interest, attention—and publicity—far beyond past conventions. Instead, there were only the dealers' tables. Most talks were poorly produced. Few visuals were employed (why weren't slides made from Harry Harrison's illustrations so that they could be shown to the *whole* audience as he talked?), and there was no amplified sound, which was desperately needed during the heavily attended science fiction panel. That the speakers did well—sometimes excellently—under the circumstances only emphasizes the problem. Properly produced, every program could have been made vastly more effective—and with the likes of Clampett, Kirby, Thomas, Harrison, and all the others, they *really* would have been programs to remember. Other programs could have been organized, drawing from the writers and artists, professional and amateur, in attendance.

Comics conventions must evolve into something more substantial if they are to survive. The novelty is beginning to wear off, and the appeal of simple nostalgia appears to be dying, as well. The graphic story field is too important, and its future too significant, for its conventions to become routine. There are great men in the field, and they should have the opportunity to speak with a full voice. Perhaps they will in San Diego in 1973.

This year's convention was enjoyable, however—with old friends seen again and new friends made.

=D. L. Miles

SQUEEZE PLAY

FRAZETTA

GHASTLY

B. Krigstein

wood.

H. Kurtzman

JACK DAVIS

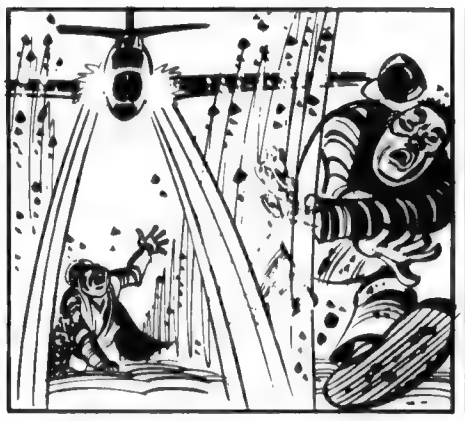
ALEXANDER TOTH

FELDSTEIN

HARRY PULLED HIS T-SHIRT OVER HIS HEAD AND STEPPED OUT OF HIS DUNGAREES...
I'LL BURY MY CLOTHES HERE AND COME BACK FOR THEM LATER...

The FLYING MACHINE

IN THE YEAR A.D. 400, THE EMPEROR YUAN HELD HIS THRONE BY THE GREAT WALL OF CHINA, AND THE LAND WAS GREEN WITH RAIN, READYING ITSELF TOWARD THE HARVEST, AT PEACE, THE PEOPLE IN HIS DOMINATION NEITHER TOO HAPPY NOR TOO SAD. EARLY ON THE MORNING OF THE FIRST DAY OF THE FIRST WEEK OF THE SECOND MONTH OF THE NEW YEAR, THE EMPEROR YUAN WAS SIPPING TEA AND FANNING HIMSELF AGAINST A WARM BREEZE WHEN A SERVANT RAN ACROSS THE SCARLET AND BLUE GARDEN TILES, CALLING...
OH, EMPEROR, EMPEROR, A MIRACLE!
YES, THE AIR IS SWEET THIS MORNING.
ADAPTED FROM A STORY BY RAY BRADBURY
B. Krigstein



'BIG FEET'! I AM HURT! YOU ARE ALL THAT IS LEFT OF THE MORTAR SQUAD! YOU MUST GO ON ALONE!
NO! NO, LEE! YOU ARE MY FRIEND! WE HAVE GONE THROUGH THE WAR TOGETHER! DO NOT LEAVE ME ALONE!

HARRY BALKED. BUT THEY HAD THE CAR. THEY WERE HIS SALVATION...
N-NOT NOW! LATER, MAYBE...
AW, C'MON, BIG BOY! LET'S GO!
GRAB HIM, GIRLS!
C'MON, TARZAN!
... HE-MAN!

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IMAGINE, IF YOU WILL, TAKING CHOICE ORIGINAL ARTWORK FROM THE EC VAULT, REPHOTOGRAPHING IT WITH THE GREATEST CARE, PRINTING IT ONTO HEAVY BRISTOL PAPER, BINDING ALL THIS IN A STUNNING COLOR COVER BY FRAZETTA . . . AND YOU HAVE EC PORTFOLIO TWO.

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LET'S PLAY POISON!

THUNDERJET!

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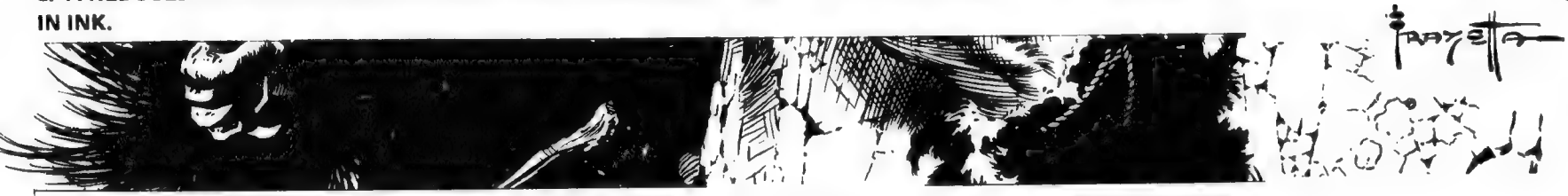
2. THE FIRST TWO OF THESE HAND-COLORED PRINTS (OWNED BY RUSS COCHRAN AND TOM WARFORD) ARE REPRODUCED ON THE FRONT AND BACK COVER OF EC PORTFOLIO TWO. THIS IS A STRICTLY LIMITED EDITION OF LESS THAN 1500 COPIES AT $15 EACH.

3. A REDUCED HALF-TONE BLACK-AND-WHITE PRINT IS AVAILABLE AT $5 EACH. EACH OF THESE IS PERSONALLY SIGNED BY FRAZETTA IN INK.



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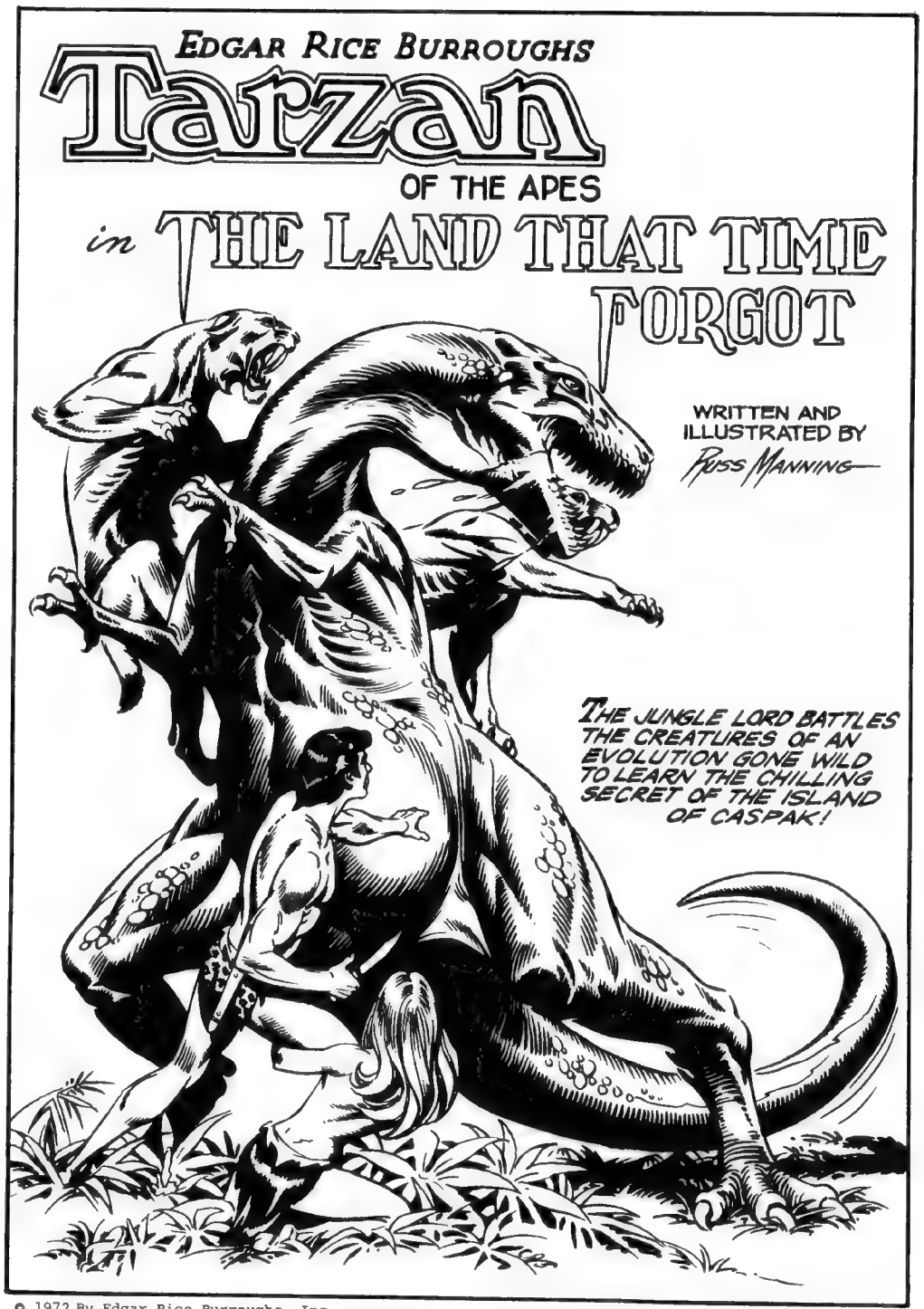
NEWSWORLD

MANNING'S NEW "TARZAN"...EISNER'S "THE SPIRIT" IS BACK...


EDGAR RICE BURROUGHS
Tarzan
OF THE APES
in THE LAND THAT TIME FORGOT
WRITTEN AND ILLUSTRATED BY
RUSS MANNING
THE JUNGLE LORD BATTLES THE CREATURES OF AN EVOLUTION GONE WILD TO LEARN THE CHILLING SECRET OF THE ISLAND OF CASPAK!

© 1972 By Edgar Rice Burroughs, Inc.

TITLE PAGE FOR 48 PAGE QUARTERLY

RUSS MANNING BEGINS NEW TARZAN QUARTERLY

RUSS MANNING has begun work on a new series of quarterly Tarzan comic books, written, drawn, colored, and edited by Manning himself, under the direction of Edgar Rice Burroughs, Inc. Each issue will be 48 pages, in color, well-printed on good paper stock, in the standard format--though somewhat taller than American comic books. Six issues have already been assigned. Although plans originally called for the completion of all six stories before publication, the present schedule indicates publication will commence very soon.

The new magazine has meant that the already overworked creator has had to discontinue the daily syndicated "Tarzan" strip, which he has written and drawn for six years, at least for the next several months. (The final Manning daily appeared July 29th, completing "Return to the Earth's Core," possibly the best of all the Tarzan newspaper adventures.) Manning, who will continue the Sunday strip, was perhaps unique among current adventure strip artists, doing virtually all his own work, writing, pencilling, inking, and lettering "Tarzan" with very little assistance. When he discontinued the daily strip, Manning told the WORLD, "It's impossible for a single person to write and draw an adventure strip, daily and Sundays over several years. The workload becomes too great."

(United Features Syndicate has scheduled six months of reprints, beginning --curiously--with the current Burne Hogarth-Dan Barry adaptation of the original Pellucidar story, At the Earth's Core, which appeared for the first time in 1947.)

The new stories will be all-original, not adaptations--though, like ERB himself, Manning will set some of the tales in already established locales. The first in the series, "Tarzan in the Land that Time Forgot," is well under way, and although a final decision had not been reached at press time, it may become the first part of a two-part--96-page--graphic novel laid in ERB's famed lost world near the South Pole, Kaspak. (Film production of Burroughs' own novel, The Land that Time Forgot, has now started in England.)

Edgar Rice Burroughs' stories and characters are enormously popular in Europe, where he is recognized as a major writer, a creator of modern myths. This new series, by a creator whose stories are often described as "the most Burroughs-like" of all the sequels to ERB's own, marks the first time any American graphic story creator has had the opportunity to tell his stories at album-length, without the problems of serialization, and it may represent a new step in the development of the graphic story.

At least for the time being, however, this new series will not be published here. Current plans call for National Comics to produce all the ERB comic books in the U.S., and for Edgar Rice Burroughs, Inc. to produce all foreign comics editions. The possibility does exist, nonetheless--and graphic story fans and enthusiasts will be following developments eagerly.

"THE SPIRIT" RETURNS -- AGAIN

"Will Eisner has been called the greatest single innovator in the comic art field, writing and drawing thousands of original pages since the '30s.

"Those of you who are familiar with his incredible work will be joyously surprised to learn that his favorite creation, 'The Spirit,' is being reprinted."

For years, collectors have sought--often vainly--for the rare Spirit Sections that were distributed with many Sunday newspapers in the '40s and '50s. These were comic book-sized booklets featuring complete 7-page graphic stories of what is surely the most well-written, well-told, well-drawn series in the history of the field. In recent months, plans have been announced for a Spirit Magazine, which would reprint the original stories in order, and for a large hardback book edition of the series--but both projects have been suspended, and neither could have satisfied Eisner and "Spirit" fans fully. There were literally hundreds of tales of the Spirit published during those years, and the vast number of them were truly exceptional--an extraordinary level of artistic achievement. Now, WILL EISNER and DAVE GIBSON have announced the ideal solution: the complete publication of every Will Eisner "Spirit" story that Eisner himself created, beginning with the first episode in 1940, and continuing chronologically until the last in the 1950s.

NEWSWORLD

JACK KIRBY...ACBA...FAN AWARDS...ANIMATION...

In addition, Will Eisner will write a one-page commentary on each story, giving its full background: the origin of the story-idea, the artists who assisted, and so on--all the information "Spirit" enthusiasts have asked Eisner at recent conventions.

"The Spirit" is being reprinted in its original size and format, in black-&-white, from Eisner's original proofs, under Eisner's personal supervision. (The first few stories will be reproduced from the printed copy, since no proofs exist.) The stories will be sold in sets of ten for $4.00, through specialist comic book and underground comix dealers. By mail, the subscription rate is 40 sections for $13.00, postage-paid, a savings of $3.00. The edition is limited to 1,000 copies, and reportedly, advance sales by dealers and collectors have been substantial.

For subscriptions, or for information, write: Spirit Publications, 116 S. Vista Street, Los Angeles, California 90036.

NEWSFRONTS

JACK KIRBY will remain with National Comics, according to reliable sources, despite a rash of contrary rumors in recent weeks. The writer-artist-editor of National's The Demon, Kamandi, and Mr. Miracle (and the recently cancelled The New Gods and The Forever People) has a multi-year contract with the company. The Demon and Kamandi have been well-received by National--both are now monthly --and plans are said to be in the making for a special oversized paperback book edition of The New Gods.

*

"Man has come full circle in his communicative needs. From early cave man's rudimentary symbolic drawings to perhaps overly sophisticated verbal and written communication, and now to help untangle the mess of misunderstanding, we resort to graphic symbols again, in our search for communicative tools that can cut across the tangle of complexity to which the world's many languages have delivered us." --HENRY DREYFUSS

*

ACBA NEWS: Recipients of the Academy of Comic Book Arts' Shazam Awards for 1972 have been announced:

Best Penciler (Humor Division): DAN DeCARLO
Best Inker (Humor Division): HENRY SCARPELLI
Best Writer (Humor Division): JOHN ALBANO
Best Penciler (Dramatic Division): NEAL ADAMS
Best Inker (Dramatic Division): DICK GIORDANO
Best Writer (Dramatic Division): ROY THOMAS
Best Letterer: GASPAR SALADINO
Best Colorist: TATJANA WOOD
Superior Achievement by an Individual: JACK KIRBY
Best Continuing Feature: "Conan the Barbarian"
Best Individual Story: "Snowbirds Don't Fly," Green Lantern 89.
Outstanding New Talent (a tie vote): RICHARD CORBEN and MIKE KALUTA
Hall of Fame: WILL EISNER
Foreign Comics Award: FRANK BELLAMY, "Star Trek," England
Special Recognition Award: GIL KANE, Blackmark

::

ACBA ELECTION RESULTS: President: NEAL ADAMS. Vice-President: JOHN ROMITA. Members of the Board: ALAN WEISS, HERB TRIMPE, JOE ORLANDO, SAM SCHWARTZ, and DICK GIORDANO. Secretary: E. NELSON BRIDWELL. Treasurer: MARIE SEVERIN.

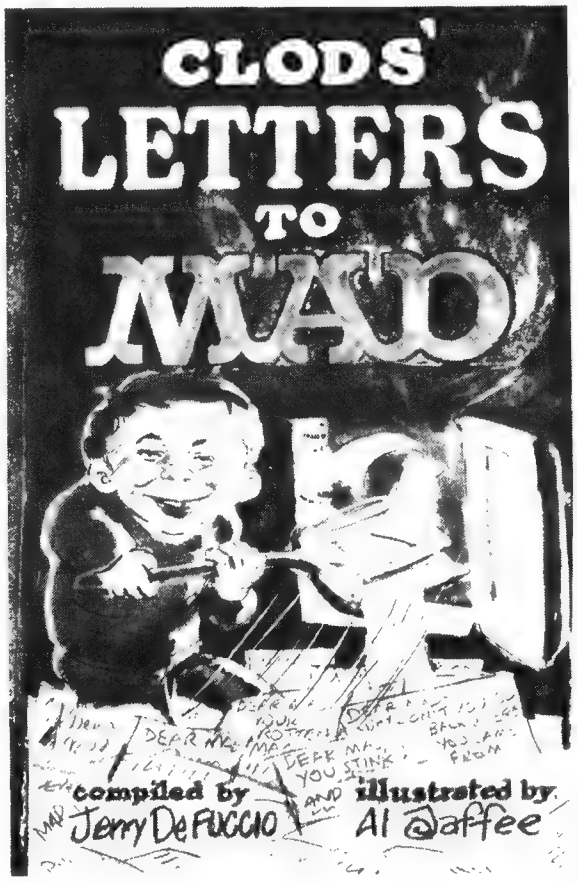
::

ACBA has also created the "Billy Awards," voted on by non-professional Supporting Members of the Academy. The first annual awards were announced at a recent meeting of the Board of Governors: Best Penciler: NEAL ADAMS. Best Inker: TOM PALMER. Best Writer: ROY THOMAS. Best Feature: "Green Lantern-Green Arrow." Best Individual Story: "Snowbirds Don't Fly." Special Achievement Award: JACK KIRBY. Billy of the Year (a special award for the most popular fan): MARTIN PASKO.

::

ACBA NEWS, the official newsletter of the Academy, has expanded to 7-pages--with many Awards photos--for issue #15.

*



Above: *Al Jaffee's rough for the new Jerry De Fuccio-Al Jaffee paperback original in the Mad series. De Fuccio says, "Clod's is developing the same insult backspin that has made Jaffee's Snappy Answers our best-selling original paperbacks. The readers apparently love the 'abuse' route." The very successful writer-artist has "relinquished" the writing chores this time, and is said to be pouring everything he he has into the artwork for this new volume of De Fuccio Madness.*

The 1971 Comic Art Fan Awards (Goethe Award) results:

Favorite Professional Artist: NEAL ADAMS
Favorite Professional Writer: DENNY O'NEIL
Favorite Professional Editor: STAN LEE
Favorite Professional Comic Book: Conan
Favorite Underground Comic Book: The Collected Freak Brothers
Favorite Comic-Book Story: "The Tower of the Elephant," Conan 4, adapted by ROY THOMAS from a story by R. E. HOWARD, drawn by BARRY SMITH with SAL BUSCEMA
Favorite Comic-Book Character: Conan
Favorite Fan Magazine: The Buyer's Guide
Favorite Fan Writer: TONY ISABELLA
Favorite Fan Artist: RICHARD CORBEN

*

ANIMATION: "After many years in the animation business, Walter Lantz Productions, creators of Woody Woodpecker, recently closed the doors and turned off the lights in the animation boards that had spooled out the Lantz menagerie since cartoons first hit Hollywood.

"At a farewell party for his employees on March 10th at the Toluca Lake Country Club, WALT LANTZ presented his separated workers with Woody Woodpecker wrist watches" --The Peg Board

::

The First Annual U.S.A. International Animation Film Festival is scheduled for November 18-25 at the Hotel Fontainebleau in Miami, Florida.

FRED MINTZ, Festival Director, writes, "This new festival, the first of such dimension, aiming ultimately to provide an annual international market in this field, is an exciting event, because it promises to bring together the best in animation from all countries, and screen it in a truly festive atmosphere. For it is not just the main program that constitutes a festival's importance. The sidebar events, the retrospectives, the exhibitions and demonstrations of new techniques, the interviews, the press conferences, the lectures and round-table seminar discussions, are just as vital."

For more information, write: U.S.A. International Film Festival, 850 Seventh Avenue, Suite 901, New York, N.Y. 10019. Phone (212) 246-1070.

::

"Fritz the Cat" director RALPH BAKSHI's second major animated film, "Heavy Traffic," is now in production. The enormous commercial success of "Fritz" has made financing available for adult animated films in a way no other previous production could. "Heavy Traffic" is said to be a "rock 'Fantasia.'"

::

MIKE BARRIER's Funnyworld 14, delayed by research problems, is out at last--and the wait is worth it. "The Filming of 'Fritz the Cat,' by Barrier himself, is an extraordinary document, perhaps the most complete work of its kind yet published, detailing the whole history

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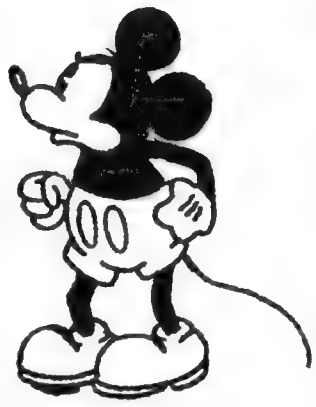
IO TOPOLINO



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TRILOGIA DE TOPOLINO - Three Mickey adventures from the 1930's: MM and Caveman Island, MM the Plumber, and MM and the Phantom Blot. Art by Gottfredson.

MICKEY MOUSE MAGAZINE, March 1935 (Vol. 2, #5) - An issue of the very rare original MM Magazine, published between 1933-35, certain issues of which are selling at up to $200.00 by some dealer estimates. 5" x 7". 16 pages. Limited Quantity Available (5 copies). Our price is only. $10.00

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COMIC AND CRYPT NO.6

Neal Adams interview

In this six-page candid interview with one of comics' most innovative illustrators, Neal Adams talks about his work, past, present, and future,including Deadman, Green Lantern, and offers some insight into his new book for Marvel.Adams also gives his opinions on the new Kirby books for DC. A must for all Adams fans.

Also in this issue George Beahm, editor of the Bode Bulletin, writes on Vaughan Bode's Sunpot. Ronn Sutton contributes four pages of strips; Don Daynard compares the original shooting script from King Kong with the finished product; Bruce Kalnins discusses the new Superman; Ron Kasman reports on Cosmicon, Canada's first major con; and to top it all off: an original short story by David Rubin, whose articles are upcoming in Cinefantastique,& MT.

COVERS: Barr Fantucchio Payne

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COMIC AND CRYPT 5:

There are very few copies of C&C #5 left.This issue featured a seven-page interview with Jack Kirby and Carmine Infantino, wherein they discuss their work at National and Kirby's new books. Also included is a nine-page in-depth study of Hammer Films' Count Dracula by David Rubin, widely acclaimed by critics of the genre. Plus a column each by Ron Kasman and Jim Vlcko.

36 pages wraparound, with covers by Jack Kirby, Dan Adkins, and Bill Nelson. Only 75¢ mailed flat. Sorry, first four issues completely sold out.

NEWSWORLD

WALLY WOOD...CHARLTON...BILL GAINES...KURTZMAN...WINSOR McCAY...

of the film, and providing an in-depth biographical study of director RALPH BAKSHI, who may prove to be the most influential figure in animation since Disney. It is a genuinely important historical work--and fascinating reading, as well.

Also in Funnyworld is Disney Archivist DAVID R. SMITH'S "Ub Iwerks," an outstanding profile of the pioneer animator, well illustrated with rare art and photographs; "A Vision of Katzenjammers" by I. Klein, an animation veteran who began his career in 1918; an underground comix feature by Mark Estren, an 8-page, full-color Richard Corben strip --plus the regular Carl Barks bibliography; and the letter column, featuring Chuck Jones, John Culhane, and others. Highly recommended.

Funnyworld is $1.25 a copy, from Mike Barrier, Box 5229, Brady Station, Little Rock, Arkansas 72205

::

Hanna-Barbera continues to expand its Australian production. Artist PAUL POWER writes: "BILL HANNA has given a contract to Eric Porter Studios for the 'Charlie Chan and the Chan Clan' series. (PORTER, incidentally, used to be a comic artist here in the '40s.)

"Did you know that the two best animation layout artists here in Australia both worked in comic books--ANDRE BRESIANI and MONTY WEDD? Andre works for Hanna-Barbera. He did the 'Frontiers of Science' strip for ten years. Monty--of Eric Porter--has just revived his famous comic strip, 'Captain Justice.'

"Our studios are only beginning to get off the ground. Eric Porter would be Australia's biggest animation firm, if it weren't for Hanna-Barbera--who have been taken to court by one of our top studios, Air Programes International, who claim that Australian animation is in danger of being taken over by H-B."

*

PROFESSIONALS: WALLY WOOD is writing and drawing two strips and writing another for Overseas Weekly--"Cannon," a spy strip, and "Sally Forth," a sexy girl strip; and "Shattuck, a western, drawn by Jack Abel and Dave Cockrum. Subscriptions are $10.00 a year from: Sue Russell, Subscription Manager, Overseas Weekly, 1128 Broadway, Oakland, California 94607...Wood and his assistant STEVEN AUSTIN are doing Marvel's new The Cat, as well...GEORGE WILDMAN is the editor at Charlton now that Sal Gentile has moved on to magazines. NICK CUTI is assistant editor...Scotching all sorts of wild rumors, BILL GAINES said at the EC Convention: "I've gone up to National Comics to help CARMINE INFANTINO with the business end of the business. I have as yet had no time to get into the editorial end, and I don't know if I ever will. I'm up there as a volunteer advisor. I'm not getting paid for it, and I'm merely helping Carmine, who's a friend of mine"...GAINES also announced that a second movie would be made from EC comics, by the same company that made "Tales from the Crypt"--tentative plans call for the following stories to be adapted: "Midnight Mess," "A Tasty Morsel," "This Trick'll Kill You," "Halloween," and "Drawn and Quartered"... Nostalgia Press would like to do a volume of EC science fiction, similar to their horror volume...HARRY HARRISON, one-time comic book artist and writer, and now a science fiction novelist, is co-editing (with WILLIS McNELLY) a collection of the late JOHN W. CAMPBELL's letters. They would like to see copies of Campbell's correspondence which may be of interest, and will pay copying costs. Write: Harry Harrison, 2592 Palm Ave., Imperial Beach, California 92032 ...HARVEY KURTZMAN is the star of the Scripto tv commercial--along with Little Annie Fanny. "After all these years I've wound up selling pencils," Kurtzman says...BILL STOUT, now assisting RUSS MANNING on the new Tarzan quarterly, reports he worked on two "Annie Fannys" --"The French Connection" and "Ralph Nader." He says, "I transferred Harv's pencils, did some drawing, laid-in color washes, and painted the pages up to a middle state. I just now completed a Cycle-toons chronicle of the adventure" ...Warren and National writer DOUG MOENCH had a long article on his experiences as a comics horror writer in the June 25th Midwest the roto Sunday supplement of the Chicago Sun-Times. It was illustrated in full process color by a one-page story, written by Moench and illustrated by fellow Chicagoan RUSS HEATH--a unique collector's item ...JAY LYNCH will be teaching comix at the Art Institute in Chicago again in the fall Evening School. About the pronunciation of Bijou Funnies, he says: "I'm from New Jersey, so I always pronounced Bijou 'Bee-zhew.' I've heard Kurtzman and Gary Arlington pronounce it 'By-jow,' but just about everyone else says it like I do"...Comics writer MARK EVANIER is doing an article underground comix for The Monster Times...

*

PERSONALS: DON and MAGGIE THOMPSON became parents for the second time August 1st when STEPHEN CHARLES THOMPSON was born...

*

Cheap Thrills, an Informal History of the Pulp Magazines, by science fiction novelist and comics writer RON GOULART, has just been published by Arlington House (publishers of the All in Color for a Dime series). Although Cheap Thrills only touches on the comics field, much of the background and many of the characters (Doc Savage, The Shadow, etc.) are bound to be of interest to comics enthusiasts. A good book, generally very well researched, it primarily covers the wilder books, though Goulart always gives credit to the truly excellent all-fiction magazines, as well. The only thing disappointing about Cheap Thrills is the length--with twice its 192 pages, it would be ten times better. The all-fiction magazines just can't be summed up in less. They were too diverse. Until a second edition of Cheap Thrills comes along, however, a better book on the field is not likely to appear. It's $7.95, from Arlington House, 81 Centre Ave., New Rochelle, N.Y. 10801, and worth it.

*

It has been virtually impossible for fans of WINSOR McCAY's "Little Nemo" Sunday strip to obtain copies of this near-turn-of-the-century classic. Despite the most careful and expensive production, it is almost impossible to reprint the series successfully. The original color--vastly superior to today's poor newspaper color, produced on high-speed presses with poor paper and limited technical control--was a work of art. Now Robert K. Wiener of Micro Chromatics has solved the problem in a unique way:

"Alarmed by the fact that no one was making any effort to preserve early

The Thrilling Murder Gang: Simon Deitch, Jim Osborne, Kim Deitch.

=photograph by Clay Geerdes

NEWSWORLD

C. C. BECK & "CAPTAIN MARVEL"...STERANKO...BARRY SMITH...METZGER...CRUMB...

colored comic strips, I decided that film was the most practical method of preserving them in full color--particularly the very early ones. I spent a month experimenting with films before settling on the combination that gave the best resolution. I photograph the strips on color negative film, and then use another color negative film to make the transparencies.

"I put the first 40 'Little Nemo in Slumberland' strips on film. A year later, I made up an additional 240 slides, including 85 full-page 'Buster Brown' strips, and 35 'Little Sammy Sneeze' (a half-page strip done by Winsor McCay) episodes. I am convinced that film is the only practical method of preserving these strips as reprinting them in full color and full newspaper size (the ideal method) would be just too expensive."

Micro Chromatics' transparencies are unbelievably faithful to the originals. Possibly no current printing process could do as well. And they are extraordinarily beautiful projected full-size. Everyone who has seen them--including normally critical professional artists--has been enthusiastic.

This project is a labor of love, and a work of art. It deserves the support of every comics scholar and enthusiast. If you love 'Little Nemo,' you will never find better copies than these--except for the incredibly rare originals, many of which are yellowed or damaged. Wiener has photographed only ideal copies. And prices are low.

For full information, write Micro Chromatics, P.O. Box 27, MIT Branch, Cambridge, Mass. 02139.

COMIC BOOKS

NATIONAL

The great C.C. BECK and Captain Marvel--the original ones--return to the newsstands December 14th in Shazam, which has to be a Christmas present for everyone. National has purchased the rights, after all these years, from Fawcett Publications. DENNY O'NEIL is editing and writing (and doing the series in the original mood, according to every report), and C.C. Beck is drawing as well as ever (and he was always a great cartoonist). Reportedly, BOB OKSNER will do some stories in the future, and there will be reprints from the past. (Beck is also making plans on writing and drawing a book with ROD REED tentatively titled How to Work in the Comics, covering the basics of writing and drawing--but this is just in the talking stages, at press time.)

JIM STERANKO drawing comic book stories again? Although all the details haven't been worked out, the latest word is that Steranko will draw "The Shadow" for the new DENNY O'NEIL-edited magazine, written by LEN WEIN. BERNI WRIGHTSON, whose work-load is sizable, will stay with his new book -- Swamp Thing...

Reportedly, National Production Manager SOL HARRISON directed that RUSS MANNING's name-credit be dropped from the Tarzan issue of the DC Digest. The stories, which originally appeared as syndicated "Tarzan" Sunday pages, were written and drawn by Manning. MARV WOLFMAN edited the digest...

MARVEL

JIM STERANKO has returned to Marvel--to do covers, hopefully three or four a month, beginning with Doc Savage 2...He also also has a cover on the new Gothic Thriller, featuring a 21-page adaptation by ROY THOMAS of "It," THEODORE STURGEON's fantasy classic (upon which everything from The Heap through The Swamp-Thing and The Man Thing has been based), drawn by MARIE SEVERIN and FRANK GIACOIA...The third Doc Savage is said to be the first to fully achieve Marel's aims. Set in the 1930s, drawn by ROSS ANDRU and inked by TOM PALMER from STEVE ENGLEHART's adaptation of Lester Dent's "Death in Silver," it recreates the original prose story in comics form ...A new sequel to H.G. Wells' War of the Worlds will take the place of 'The Beast' after an issue's pause, commencing with Amazing Adventures 18. It now appears that NEAL ADAMS, originally scheduled for the series, will be replaced because of deadline difficulties. Set in the year 2,000, it tells the story of the Martian's return to Earth, and of their conquest of the world. The heroes fight a guerrilla war to save mankind...JOHN JAKES and RON GOULART are the latest science fiction writers to do scripts for Marvel--Goulart to adapt the first of a series of ROBERT BLOCH stories purchased by the company, the famous "Yours Truly, Jack the Ripper"...BARRY SMITH has left Conan, and JOHN BUSCEMA is taking over in the middle of a long--at least six issue--saga that began with "Hawk from the Sea"...And LIN CARTER's Thongor stories are coming to Marvel, with script by GEORGE ALEC EFFINGER, layouts by DAN ADKINS, pencils by VAL MAYERICK, and inks by Adkins...

GOLD KEY

MARK EVANIER, now freelancing, is contributing strongly to Gold Key's West Coast division. He has four stories coming up in next year's Supergoof Meets the Beagle Boys--the lead will be "Locks and Beagles"...Evanier is also doing adaptations from the Hanna-Barbera storyboards for "The Amazing Chan and the Chan Clan"...

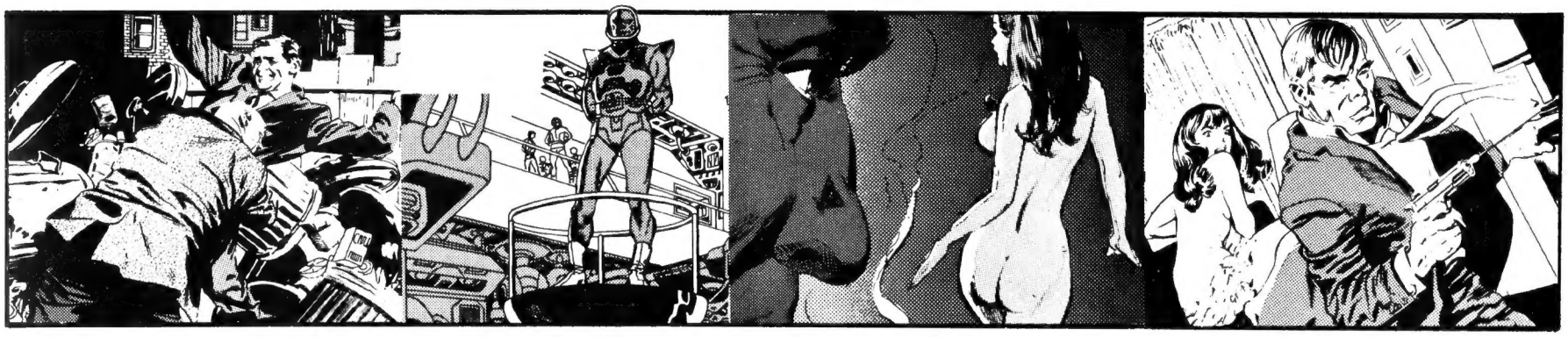
COMIX

RECOMMENDED: JOHN THOMPSON's Eternal Tales--as mystical as ever, but with more narrative than usual. Beautiful art. Published in a large 8 1/2" x 11" format. ($1.00, from Terry Stroud, 3060 Descending Drive, Hacienda Heights, CA 91745)...Truckin', by GEORGE METZGER. Poetic and imaginative, it is still a departure from most of the work Metzger has published--and there's an episode for Moondog readers, too. (50¢, from The Print Mint, 830 Folger Avenue, Berkeley, CA 94701.)...Dr. Atomic, by LARRY TODD --the adventures of an unnatural Mr. Natural, and very funny. (50¢, from Last Gasp, Box 212, Berkeley, CA 94701.)... Mutants of the Metropolis, written and sort of drawn by P. SERNIUK. The drawing is incredibly primitive, even for undergrounders, but somehow it works, and the story as a whole, strange as it is, is a very good one. You'll never believe it, though, until you actually start reading. (50¢, from The Los Angeles Comic Book Company, P.O. Box 25896, Los Angeles, CA 90025.)...Skull 5, featuring the Second Coming of H. P. Lovecraft, is out, with stories and art by GORE, SPAIN, TODD, SHERIDAN, JAXON, DEITCH, and DALLAS. Spain and newcomer Charles Dallas are particularly effective. (50¢, from Last Gasp.)...Bizarre Sex features a great DENIS KITCHEN cover that would have made headlines from coast-to-coast a few years ago, and comics fandom's own RICHARD "GRASS" GREEN in his first underground story, "Incest." The rest of the book lives up to its name. (50¢, from Krupp Comic Works, Inc., 3960 N. Prospect Avenue, Milwaukee, WI 53211)... ROBERT CRUMB's XYZ Comics is one of the oddest Crumb books to come out in long, long while, and seems to be about an artist who has lost his muse. (50¢, from Krupp Comic Works, Inc.)...On the other hand, Funny Animals features a good, characteristic CRUMB two-part story, an exceptional story by ART SPIEGELMAN, "Maus," and good stuff by JAY LYNCH and others. (50¢, from Apex Novelties, 434 Walnut St., San Francisco, CA 94118)... KIM DEITCH delivers the goods in Corn Fed Comics with four stories. One, "Cult of the Clown" is great, perhaps the finest thing Fowlton Means has ever written. (50¢, as usual, from Honeywell & Todd, but they won't say where.)...

=The Editor

THE ART OF

Gil Kane and Neal Adams



UNFINISHED WORKS: A PORTFOLIO — This epic publication is a real steal at only $1.50 a copy. It contains 36 pages of never before published art from His Name is . . . Savage! No. 2 & 3. These beautiful renditions are by Neal Adams, Gil Kane and Gray Morrow. Above are just a few of the panels from this fantastic publication brought to you by *Phase Publications*. Featured on the cover is a dynamic painting originally scheduled for Savage No. 3. Out in September, 1972. Only $1.50.

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